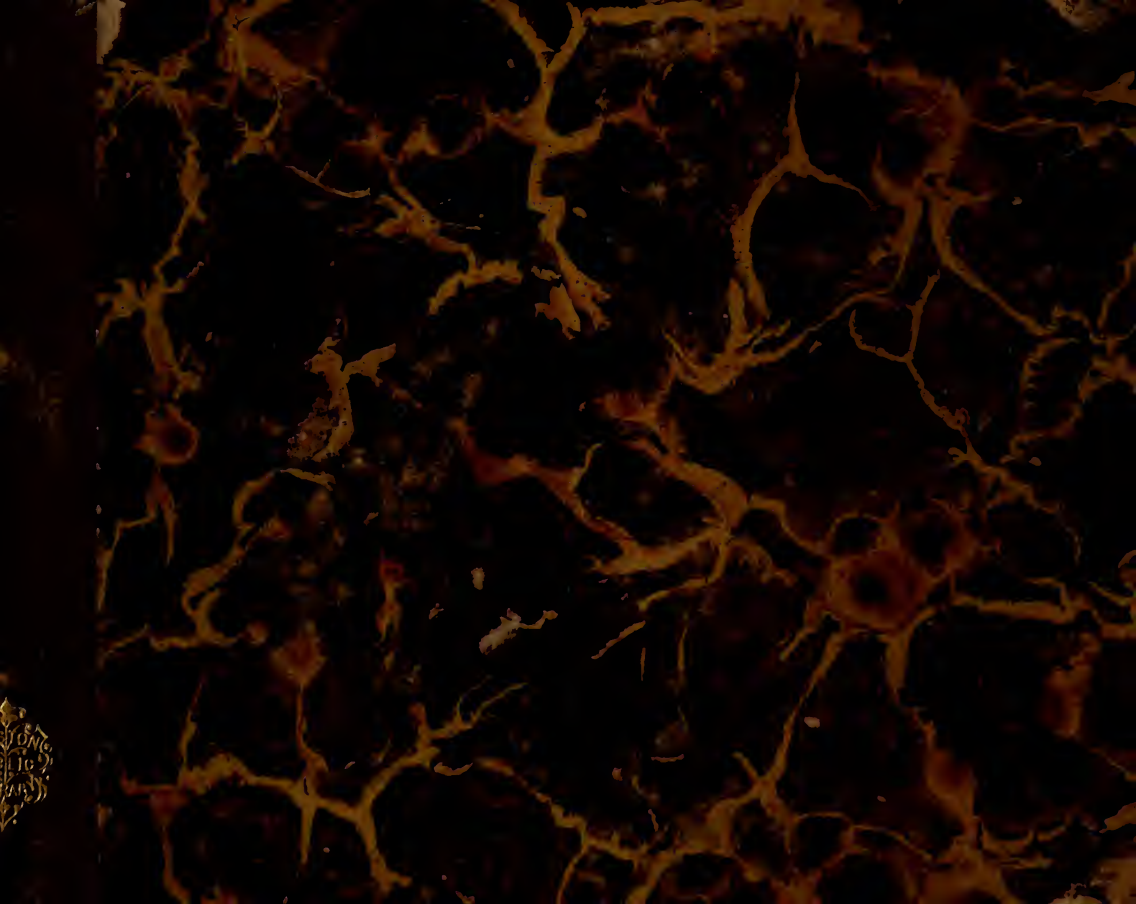

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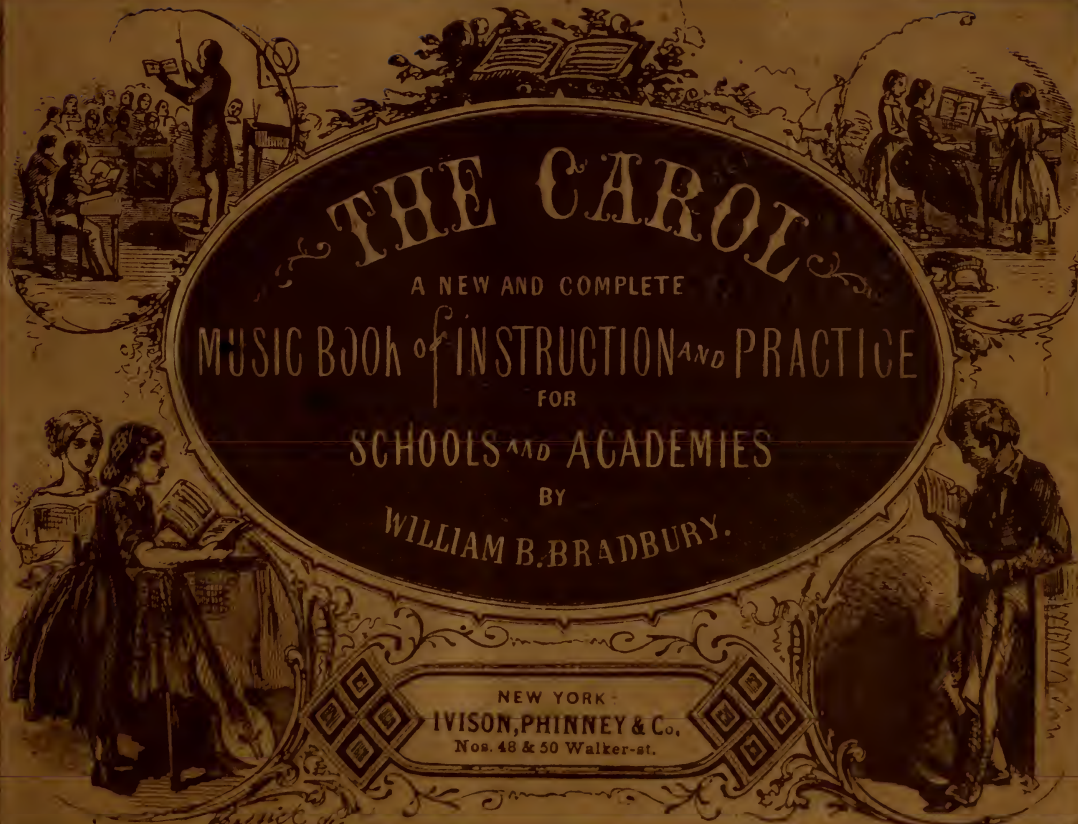
THE CAROL
A NEW AND COMPLETE
MUSIC BOOK of INSTRUCTION AND PRACTICE
FOR
SCHOOLS AND ACADEMIES
BY
WILLIAM B. BRADBURY.
NEW YORK:
IVISON, PHINNEY & Co.
Nos. 48 & 50 Walker-st.

J. B. Mathews

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THE CAROL:

A NEW AND COMPLETE

MUSIC BOOK OF INSTRUCTION AND PRACTICE,

FOR

Schools, Academies, and Singing-classes:

CONSISTING CHIEFLY OF

NEW MUSIC, ARRANGED IN THREE AND FOUR PARTS,

WITH A

Thorough course of Instruction, and Exercises in Musical Notation.

By WILLIAM B. BRADBURY.

IVISON, PHINNEY & CO., 48 & 50 WALKER STREET. } NEW YORK.

CHICAGO: { S. C. GRIGGS & CO., 89 & 41 LAKE STREET.

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PREFACE.

To Teachers of Music, and the friends of Musical education generally, we take much pleasure in presenting this work for Schools, Academies, and Singing Classes. Onward, still onward, is the cause of musical education in this country, and the demand is still for more complete text books and efficient teachers.

While every good teacher has a method, but few, comparatively, have the requisite facilities, or time necessary for the preparation of such progressive exercises and studies as they feel the constant need of in their classes.

The Carol is designed to meet the wants of such teachers; and it is confidently hoped that upon a careful examination of its plan it will be found not to disappoint any reasonable expectations. We can assure our musical and educational friends that no amount of labor, study, or care that was in our power to bestow upon such a work has been spared; and if its success should prove at all commensurate with the time spent upon its preparation, it will be most satisfactory.

The general plan of instruction, combining the practical with the theoretical, which is the basis of all the author's late elementary works, we cannot too strongly commend. In teaching we should rigidly adhere to it. The exercises will be found sufficiently numerous, however, to enable the teacher to make his own selection of such as seem best adapted to the wants of his pupils

The "Songs for recreation" interspersed with the elementary exercises, are, of course, intended to be sung by rote. This practice is not only wholly unobjectionable, but may be made highly beneficial; 1st, as a pleasurable relaxation to the mind after study, and 2dly, as affording one of the best possible opportunities for improvement in vocal cultivation, right delivery of the voice, articulation and expression, and for correcting bad habits and practices in any or all of these respects. Style can be taught only by imitation; and for a pupil to improve in this he should be familiar with the melody that is to be made the basis of his study. We recommend the frequent practice, not only of the scales, but also of familiar and pleasing melodies to the vowel sounds of *a*, *e*, *i*, *o*, *u*, *oo*, *ah*, &c., for the purpose of acquiring habits of neatness, purity and elegance in singing.

The words in The Carol have, for the most part, been written for the work. They have been composed with great care, and with constant reference to the educational, recreative, or devotional end to be attained. The sentiments they inculcate will, we think, be found true to these objects—attractive, chaste, and pure.

The music, chiefly new, has been prepared with special reference to the educational, devotional, or recreative features alluded to above. We have tried not to lose sight of the fact that whilst "study, earnest study," is the pupil's daily employment, yet the old homely proverb, of "All work and no play," is just as true as in the days of yore; and without suitable recreation the "dullness" of the subject is as sure to be the result. Relaxation is essential at home or abroad—in school or out of it. Let us see to it that in quantity and kind it is right, and when prompted and guided by the loving hearts of the educators and friends of youth it will prove the least liable to abuse or excess. Our new "Student Songs," and "Songs for recreation" will, we think, prove useful in these respects.

Suggestions to teachers are interspersed throughout the whole of the elementary or music-reading part of the work. They are the result of considerable experience, and such as we are in the habit of giving in our Normal and Teacher's Institutes.

Directions for the Movement.—It will be observed that directions, partly in figures, are given to the different pieces at their beginning, as "24—two to the measure," &c., the meaning of which is Take a string and attach a light weight to one end of it, holding the other between the thumb and finger, at a distance of *twenty-four inches* from the weight. Set the string in motion, oscillating like the pendulum of a clock. Two of these vibrations mark the time of a measure of this piece of music. The explanation being in brief thus: "String 24 inches long—two vibrations to the measure." "20—one to each quarter note" means that the string should be held *twenty inches* from the weight, and then *one vibration to each quarter note* will indicate the exact movement of that piece. By this simple process, and without the necessity of a Metronome, the teacher can "time" the different pieces at home, so that in taking them up in his class he will not be under the necessity of *guessing* at the proper movement. The little pocket circular tape measure we have found very convenient for this purpose, the case serving for the weight.

Warren, Music Stereotyper rear 43 Centre St, N.Y

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MUSICAL NOTATION. PLAIN, SIMPLE, AND PROGRESSIVE.

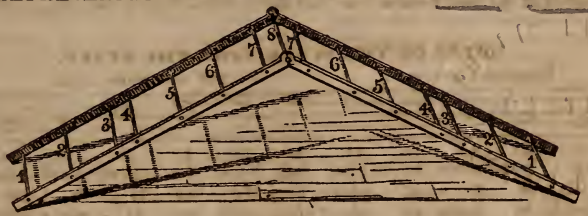
LESSON I.—THE SCALE.

1. The SCALE is a succession of eight musical sounds or TONES.

NOTE.—The Teacher will sing or play the scale, slowly at first allowing the pupils to count each tone as sung, from *one* to *eight*. After becoming familiar with its tones by listening, let them then sing it themselves many times, backwards and forwards, before calling their attention to its written form, either in the book or upon the blackboard.

2. THE SCALE may be compared to a ladder, consisting of eight rounds,

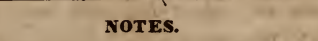
REPRESENTATION OF THE SCALE OR MUSICAL LADDER.



NOTES.

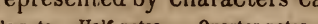
3. The Scale and all music is represented by characters called NOTES.

*Whole note. Half notes. Quarter notes.



4. Characters indicating SILENCE are also used. These are called RESTS and have names corresponding with those of the NOTES.

Whole rest. Half rests. Quarter rests.



QUESTIONS.—The Scale is a succession of? It may be compared to? The Scale and all music is represented by characters called? Characters indicating silence are called?

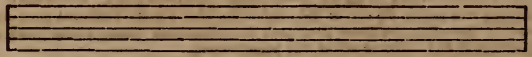
☞If pupils have slate and pencils at hand, let them draw notes and rests, or one may go to the blackboard and draw them.

* These names correspond to the different degrees of length or duration that each note is intended to represent, as will be fully explained in another lesson.

5 The notes representing the SCALE and all music are written upon, and between parallel lines called a STAFF.

6. The STAFF consists of five horrizontal lines with the four intermediate spaces.

STAFF.



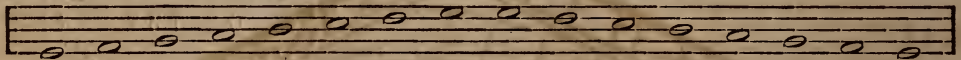
7 The lines and intermediate spaces of the Staff are numbered from the lowest upward.

NOTE. Smaller staves, consisting of one, two, three or four lines are sometimes used in beginning, but the above is the size and form of the staff in general use.

NOTES OF THE SCALE UPON THE STAFF.

THE UPWARD SCALE. Practical Exercise. THE DOWNWARD SCALE.

No. 1.



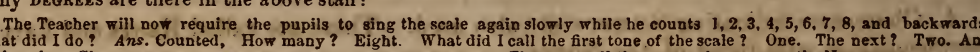
LA	LA	LA	LA	LA	LA	LA	LA	LA	LA	LA	LA	LA	LA	LA
Now	the	up -	ward	scale	we're	sing -	ing.	Now	the	down-ward	scale	we're	sing -	ing.
Sure -	ly	this	is	re -	al	pleas -	ure,	Mu -	sic	is	a	no -	ble	treas - ure.
Sing -	ing	tends	to	make	us	cheer -	ful,	Still	we	al -	ways	should	be	care - ful.

QUESTIONS.—(Teacher sings the scale.) How many tones do you hear? What is this series of tones called? How many notes must be used to represent it? What kind of notes are used above to represent the scale? How many lines in the staff? How many spaces? How are the lines and spaces of the staff numbered? Count all the lines and spaces in the staff in their order. How many in all? If we call each line and each space a DEGREE, how many DEGREES are there in the above staff?

NOTE. The Teacher will now require the pupils to sing the scale again slowly while he counts 1, 2, 3, 4, 5, 6, 7, 8, and backwards. *Ques.* What did I do? *Ans.* Counted, How many? Eight. What did I call the first tone of the scale? One. The next? Two. And the next, &c., &c. Sing ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT. These we call the numeral names, or the NUMERALS.

THE SCALE WITH THE NUMERAL NAMES.

No. 2.



1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
Hap -	py	hearts	and	voi -	ces	bring-ing,		Let	us	all	u -	nite	in	sing -ing,	

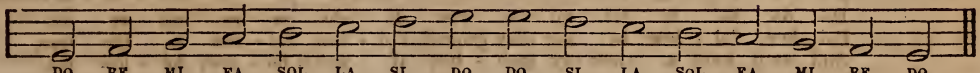
8. "SYLLABLES" like the following are used to assist the beginner in reading music, i. e., in producing the tones represented by the notes.

SYLLABLES *as written.*	DO,	RE,	MI,	FA,	SOL,	LA,	SI,	DO.
SYLLABLES, *as pronounced.*	*Do,*	*Ray,*	*Mee,*	*Fah,*	*Sole,*	*Lah,*	*See,*	*Do.*

THE SCALE WITH SYLLABLES.

Sing several times.

No. 3.

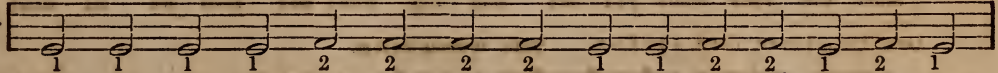


See the hon - ey bee, so mer - ry, In the blos - soms of the cher - ry,
Well she knows the time is go - ing When the hon - ey flowers are grow-ing.

"HAPPY."—Part of the Scale. Tune form.

SING. Carefully observe the notes, and sing only the tones indicated by them. What tones of the Scale are represented?

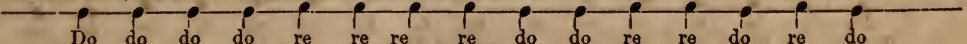
No. 4.



Do do do do re re re re do do re re do re do.
Hap - py, hap - py, hap - py, hap - py, Hap - py, hap - py, here are we.
Sing - ing, sing - ing, sing - ing, sing - ing, Sing - ing, here in mer - ry glee.
Spring is com - ing, com - ing, com - ing, Spring is com - ing right a - long,
Dont you hear her sing - ing, sing - ing, Sing - ing this, her lit - tle song.

The same tune as No. 4, on a staff of one line. In what kind of notes?

No. 5.

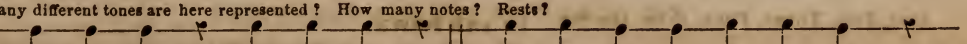


Do do do do re re re re do do re re do re do

"HAPPY WE."—Exercise with Rests. ONE, AND TWO.

How many different tones are here represented? How many notes? Rests?

No. 6.



Hap - py we, hap - py we, Hap - py, hap - py hap - py we.
Dont you see, dont you see, We are hap - py as can be.
Ha ha ha, la la la, La la la la la la la.

ONE, TWO, AND THREE. **NAUGHT BUT FUN.**

No. 7

Do re mi, mi re do, Do re do re mi re do.
One two three, three two one, Sure-ly this is naught but fun,

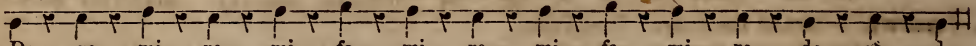
ONE, TWO, THREE, AND FOUR. **FOLLOW TO THE PLAY GROUND.**

No. 8

Do do re re mi mi re re do do re re mi re do,
Fol - low, fol - low to the play ground, Fol - low, fol - low to the tree,
And we'll have a mer - ry gam - bol, If you'll fol - low, fol - low me.

NOTES, AND RESTS. **MIND THE RESTS.**

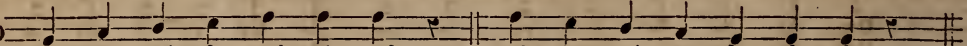
No. 9



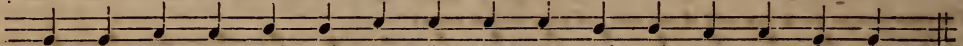
Do re mi re mi fa mi re mi fa mi re do rè do
Mind the rests while you are sing - ing, Notes and rests we all must mind.

ONE, TWO, THREE, FOUR, AND FIVE. **THE WOOD BIRD.**

No. 10



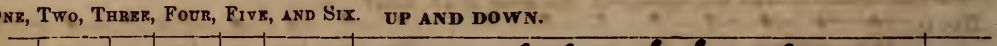
Do re mi fa sol sol sol sol fa mi re do do do.
1 Sure - ly now the spring has come, Dont you hear the wood birds thrum.
2 This then is his pleas - ant song, And he sings it all day long.



Do do re re mi mi fa fa fa fa mi mi re re do do.
Thrumming, thrumming, thrumming, thrumming, Thus he sings the spring is com - ing.
I am thrumming, thrumming, thrumming, Don't you see that spring is com - ing.

ONE, TWO, THREE, FOUR, FIVE, AND SIX. **UP AND DOWN.**

No. 11.



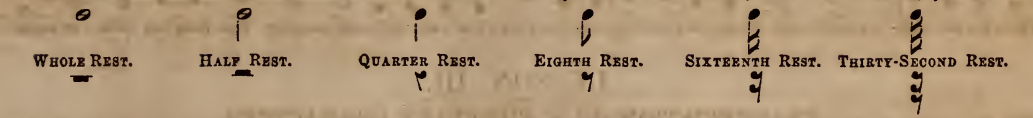
Up and down o'er hills and meadows, Riding, walking, quick or slow.
On, yes on, o'er dales and val-leys, Onward, onward, we will go.

LESSON II.

NOTES AND RESTS.

ILLUSTRATION OF NOTES WITH THEIR RESTS.

Whole Note, also called Semibreve.	Half Note, also called Minim.	Quarter Note, also called Crotchet.	Eighth Note, also called Quaver.	Sixteenth Note, also called Semiquaver.	Thirty-Second Note. also called Demisemiquaver.
Whole Rest.	Half Rest.	Quarter Rest.	Eighth Rest.	Sixteenth Rest.	Thirty-Second Rest.



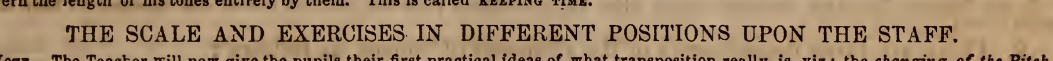
Note.—By practice the pupil becomes familiar with the different forms and shapes of the above notes and rests, and soon learns to govern the length of his tones entirely by them. This is called KEEPING TIME.

THE SCALE AND EXERCISES IN DIFFERENT POSITIONS UPON THE STAFF.

Note.—The Teacher will now give the pupils their first practical ideas of what transposition really is, viz: the *changing of the Pitch* of the scale. It is well at first to sing the scale higher, asking if it is the same scale as before, or "Does it sound *exactly* like that we have been singing?" The answer will almost universally be, "*It is higher.*" And that is all you want for the present. Now let them sing it one or two degrees higher, and then lower. The change of pitch will be sure to please, as it relieves from the monotony of but one key.

LET US NOW BE UP AND DOING. Scale Exercise. What kind of notes? A short line below is here added in order to print the scale lower. This is called a Ledger line.

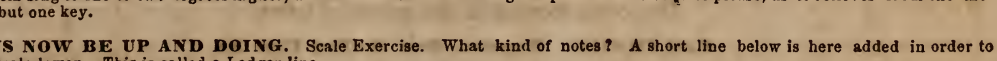
No 12.



Let us now be up and do-ing, With a heart for a-ny fate, Still achieving, still pursuing, Learn to la-bor and to wait.

LET US WITH A JOYFUL MIND. Tune. What kind of notes?

No 13.

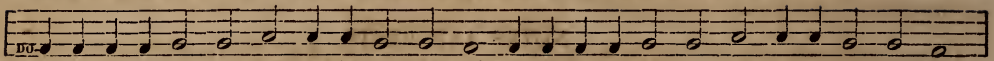


1 Let us with a joy-ful mind, Praise the Lord, for he is kind; For his mercies shall endure Ev-er faith-ful ev-er sure.
2 He with all commanding might Filled the new-made world with light: For his mercies shall endure Ever faithful ever sure.
3 All things living he doth feed, His full hand supplies their need; For his mercies shall endure Ever faith-ful ev-er sure.

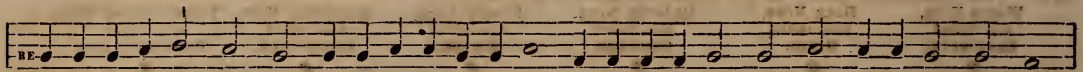
Questions—Repeat the numerals of the scale—the syllables. How many different kinds of notes have you learned? Name them. What is a ledger line?

"SWIFTLY ROLL THE SEASONS ROUND."—Song Exercise. What kind of notes?

No 14.



Swift-ly roll the Sea-sons round; Summer's passed a-way, Now the fo-liage strews the ground, Leafless mourns the spray.



From the sad and na-ked bower, From the bit-ter storms that lower, Far each feathered songster flies, Seek-ing mild - er skies.

LESSON III.

CLASSIFICATION OF ELEMENTARY CHARACTERS.

To the Teacher.—Introduce Measures, beating Time, or, if considered preferable defer the *beating* time exercises till later, and count instead.

9. There are three departments in the elements of music, as follows:

Rhythmics, treating of the length of tones.
Melodics, treating of the pitch of tones.
Dynamics, treating of the power of tones.

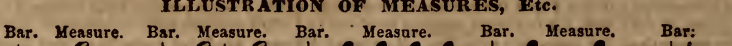
RHYTHMICS. Measures, Bars, Beating Time. &c.

10. Music is divided into small equal portions; these portions are called Measures.

11. Measures and parts of measures may be indicated, 1st, to the ear, by equally counting or telling over the parts, as one, two; one, two, &c.; and 2nd, to the eye, by motions of the hand, called Beats, or Beating Time.

12. Measures are *represented* by inter-spaces between perpendicular lines across the staff. The lines dividing music into measures are called bars. Parts of measures are represented by notes and rests.

ILLUSTRATION OF MEASURES, Etc.



13. FOUR KINDS of measures are in general use, VIZ :

DOUBLE MEASURE.

Conposed of TWO PARTS—as when we count one, two; one, two, &c. This is also called TWO PART measure. Two beats or motions of the hand denotes it, as DOWN, UP.

TRIPLE MEASURE.

Composed of THREE PARTS, as when we count one, two, three, &c. This is also called THREE PART measure. Three beats or motions of the hand, as down, left, up.

QUADRUPLE MEASURE.

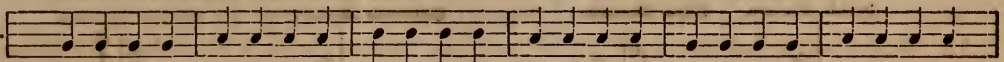
Composed of FOUR PARTS, as when we count one two, three, four. This is also called FOUR PART measure. Four beats or motions of the hand, describe it as down, left, right, up.

SEXTUPLE MEASURE.

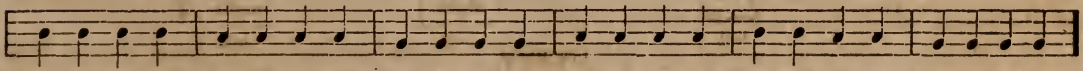
Composed of SIX PARTS, as when we count one, two, three, four, five, six. This is also called SIX PART measure. Six beats or motions of the hand, describe it as down, down, left. right, up, up.

FOUR KINDS OF MEASURE. Song.

No 15.



We have learn'd four kinds of measures, We have learn'd four kinds of measures, Dou-ble mea-sure, Trip-le measure.



Quad- ru -ple and Sex - tu - ple And these make just four kinds of mea-sure These make just four kinds of measure.

NOTE.—Pupils may now be exercised in counting several measures of the different kinds as directed by the teacher, The teacher will also count measures of different kinds, requesting the pupils to *name* them ; and also, to keep an account of the number of measures thus counted. If the practice of beating time has been introduced, a similar exercise may be profitably gone through with in that, also, exercising only in the more simple forms of measure at first. The following or similar exercises *preparatory* to beating time will be found useful. Ask questions on the different kinds of measure.

EXERCISES PREPARATORY TO BEATING TIME.

1. Count several times and *steadily*, ONE, TWO; ONE, TWO, etc. *What kind of measure? What figure will represent it?*
2. Count ONE, TWO, THREE; ONE TWO THREE, etc. *What kind of measure? What figure will represent it?*
3. Count ONE, TWO, THREE, FOUR, etc. *What kind of measure? What figure will represent it?*
4. Count ONE, TWO, THREE, FOUR, FIVE, SIX, etc. *What kind of measure? What figure will represent it?*

PRACTICAL EXERCISES IN COUNTING AND BEATING TIME.

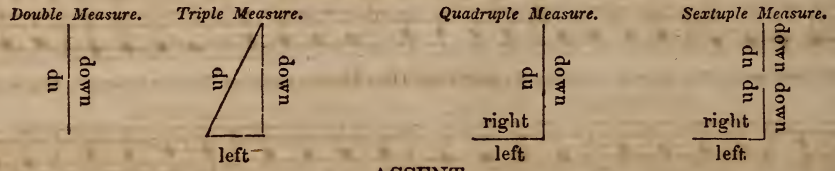
Double Measure has how many parts (*counts* or *beats?*) Make TWO motions of the hand—*down, up.*
Triple Measure has how many parts? Make THREE motions of the hand—*down, left, up.*
Quadruple Measure has how many parts? Make FOUR motions of the hand—*down, left, right, up.*
Sextuple Measure has how many parts? Make six motions—*down, down, left, right, up, up.*

In Sextuple Measure, at the first "down" beat, the hand falls half-way; at the second, quite down—the same with the two upward motions.

NOTE.—In all rapid movements of Sextuple Measure, it is better to beat as in Double Measure, letting the hand fall on the first part, and rise on the fourth. We usually teach our pupils that Sextuple Measure has SIX or TWO beats; and then beat the time with the right hand, *pointing to the notes* with the left,

☞ Each count or beat represents a part or portion of the measure—hence Double measure *contains how many parts? Triple? Quadruple? Sextuple?*

ILLUSTRATION OF THE MOTIONS OF THE HAND IN BEATING TIME.



ACCENT.

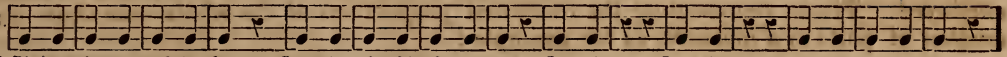
14. Certain parts of a measure generally receive more emphasis, or stress of voice, than other parts. This is called Accent.

DOUBLE MEASURE is accented on the *first* part.
TRIPLE MEASURE is accented on the *first* part.
QUADRUPLE MEASURE is accented on the *first* and *third* parts.
SEXTUPLE MEASURE is accented on the *first* and *fourth* parts.

FOR BEATING TIME AND SINGING. MAY BE SUNG WITH OR WITHOUT SYLLABLES.

PLEASANT IS OUR TASK TO DAY. Double Measure.

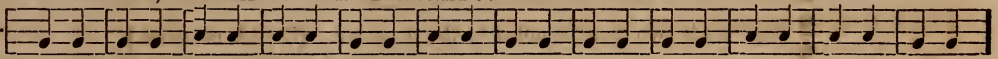
No.16.



1 Pleasant is our task to day, Learning in this pleasant way, Learning, Learning in this pleasant way.
2 Who then would not learn to sing When sweet sounds such pleasures bring, Pleasures, pleasures, sounds such pleasures bring.

TEACHERS, SCHOLARS. What kind of measure?

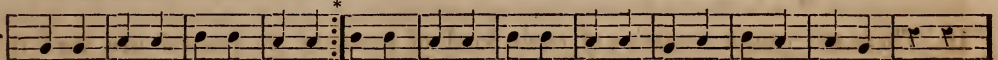
No. 17.



Teachers, scholars, join with pleasure In a song of double meas-ure, Double measure, double measure.

THE BELLS. What kind of measure?

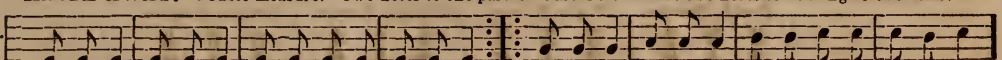
No. 18.



Hark, I hear the gay bells ringing,
Call - ing us to pleasant singing, Calling us to pleasant singing, Pleasant, pleasant singing.

HASTE AWAY. Double measure. Two notes to one part of a measure—hence two notes to be sung to one beat.†

No. 19.



Haste away, haste away, Let us never go a stray, Dont delay, Haste away, Singing all the happy day.

LESSON IV.

RHYTHMICS.—FIGURES.—PRACTICAL EXERCISES.

To the Teacher. Let it be distinctly understood that the notes are used only *relatively* in representing long and short tones. Hence the exercise in Double measure, two-half variety, may be sung just as rapidly as that in two-fourth variety, or two-eighth. The *kind* of notes used in music do not represent the rapidity or slowness with which pieces are to be performed. To impress this fact upon the mind, let the exercises set in half notes be sung just as rapidly as those in quarter notes, etc. In this way they have always been used by composers—sometimes writing in one kind of notes and sometimes in another, the same melody or movement,‡

*A Repeat.

†Let one division of the school count or beat the time while the other sings, and so alternate until the difficulty of singing two notes to the beat is partially overcome.

‡This has caused beginners much trouble, on account of the tendency to associate notation with *movement*, and it cannot be denied that there is just ground for complaint of ambiguity in our system of notation in this respect.

15. FIGURES placed at the beginning of a piece of music indicate the kind of measure employed. These, representing the fractional proportions of the whole note show also the number of parts in a measure, as for example:

$\frac{2}{2}$ represents two half notes to the measure. (Double measure.)

$\frac{2}{4}$ represents two quarter notes to the measure. (Double measure.)

$\frac{2}{8}$ represents two eighth notes to the measure. (Double measure.)

16. There are THREE varieties of each kind of measure in general use, viz: three of Double, three of Triple, three of Quadruple, and three of Sextuple.

Tabular view of the figures representing the different kinds and varieties of measure in general use.

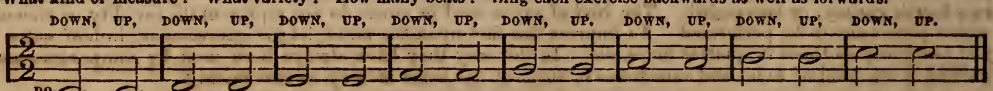
Double Measure.			*Triple Measure.*			*Quadruple Measure.*			*Sextuple Measure.*		
$\frac{2}{2}$	$\frac{2}{4}$	$\frac{2}{8}$	$\frac{3}{2}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{4}{2}$	$\frac{4}{4}$	$\frac{4}{8}$	$\frac{6}{2}$	$\frac{6}{4}$	$\frac{6}{8}$

PRACTICAL EXERCISES

ON THE SCALE, IN DIFFERENT KINDS OF MEASURE, FOR BEATING TIME AND SINGING.

What kind of measure? What variety? How many beats? Sing each exercise backwards as well as forwards.

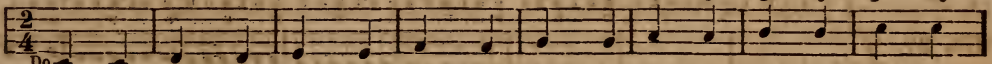
No. 20.


DOWN, UP, DOWN, UP, DOWN, UP, DOWN, UP, DOWN, UP, DOWN, UP, DOWN, UP, DOWN, UP.
2
2
DO
Come with me and you shall see A lit - tle bird up - on the tree top.
pot eert eht no - pu drib elt - til A ees llahs uoy dna em htiw emoC

What kind of measure? What variety? How many beats?

D U D U D U D U D U D U D U D U

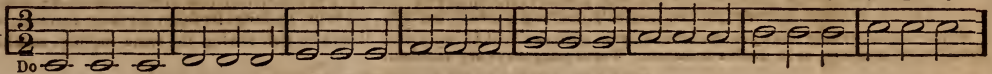
No. 21.



What kind of measure? What variety? How many beats?

D L U D L U D L U D L U D L U D L U D L U D L U

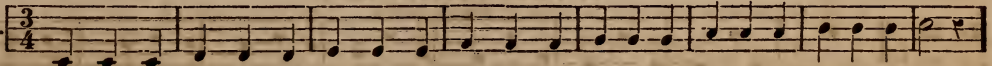
No. 22.



What kind of measure? What variety? How many beats?

D L U

No. 23.



Jo-seph and Ma-ry, and Thom-as and Sa-rié, and Edward and Johnny may join in the song.

What kind of measure? What variety? How many beats?

D L U

No. 24.

Here with bright faces, We all take our places, and then with our teacher, the sweet notes prolong.

What kind of measure? What variety? How many beats?

D L R U D L R U D L R U D L R U D L R U D L R U D L R U D L R U

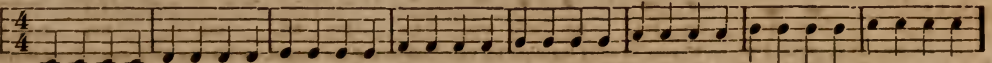
No. 25.

Hallelujah, hallelujah, hallelujah, hallelujah, hallelujah, hallelujah, hallelujah hallelujah.

What kind of measure? What variety? How many beats?

D L R U

No. 26.



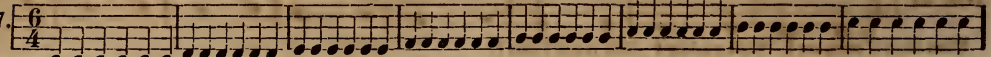
Now the gentle May approaching, Shining fleecy clouds are flying, Cheerily sound our notes of welcome, while with nature's songsters (vieing.

What kind of measure? What variety? How many beats?

D D L R U U D D L R U U D D L R U U D D L R U U D D L R U U D D L R U U D D L R U U D D L R U U

D..... U---- D.....U.....D.... U.... D.... U.... D.... U.... D.... U.... D.... U.... D.... U.... D..... U.....

No. 27.



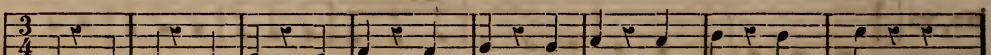
Slow. Plaintively, plaintively, plaintively, plaintively, plaintively, plaintively, plaintively, plaintively, plaintively, plaintively, plaintively, &c.
Quick. Joyfully, joyfully, joyfully, joyfully, joyfully, joyfully, joyfully, joyfully, joyfully, joyfully, joyfully, joyfully, joyfully.

NOTE.—After singing Sextuple measure slowly, with one beat to each part, it will be well to sing the same rapidly, making but two beats in the measure, as in double measure. Words suggestive are attached.

SCALE EXERCISES, WITH RESTS.

IF I HAD A LITTLE BOAT.

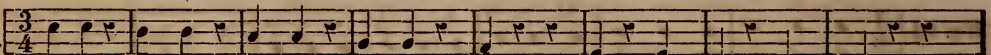
No. 28



If I had a lit - tle boat, I'd send it out and see it float.

WILLIAM, JOSEPH, MARY, NANNIE.

No. 29.



William, Jo - seph, Ma - ry, Nannie, Ann, John, Come here, come here.

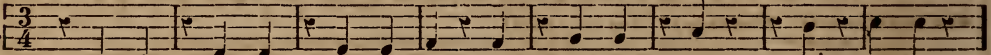
YES, YES.

No. 30.

Yes, yes, yes, yes. yes, yes, yes, yes, yes, yes.

NO, NO.

No. 31.

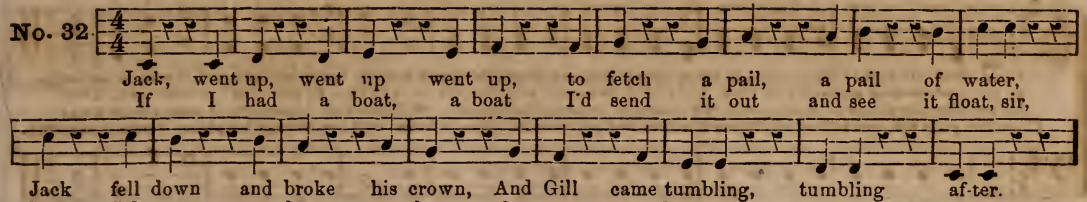


No, no, no, no, no, no, no, no, no, no, no, no, no, no!

NOTE.—Nos. 29 and 30, or 31 may be sung together by two divisions of the school, each being very careful to observe the rests. It is recommended during the first exercises with rests to let the pupils name them as they meet them; thus, for example: "Do, *rest*, do, si, *rest*, re, mi, *rest*," &c. This may be done at the first audibly, then in a whisper, and finally they may *think* the rests only. The attention being thus carefully drawn to the rests, pupils will not be likely to pass over them heedlessly.

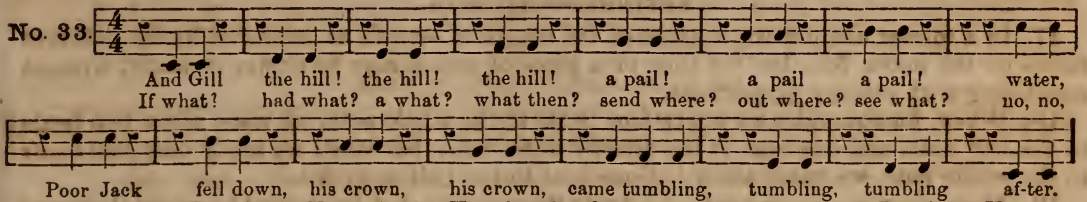
JACK AND GILL.

No. 32.


Jack, went up, went up went up, to fetch a pail, a pail of water,
If I had a boat, a boat I'd send it out and see it float, sir,
Jack fell down and broke his crown, And Gill came tumbling, tumbling af-ter.
Yes, I'd set my boat, my boat, On stream or lake-let, where 'twould float, sir.

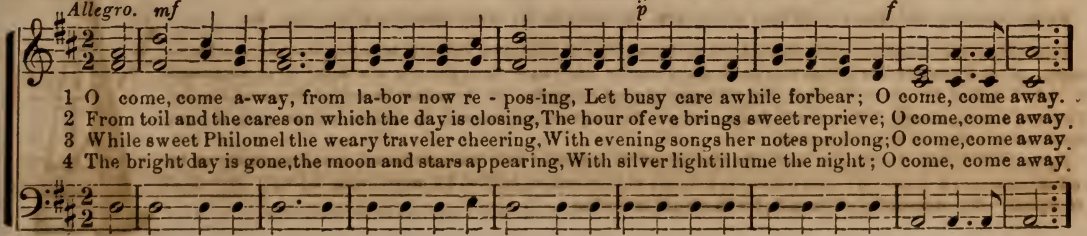
JACK AND GILL.

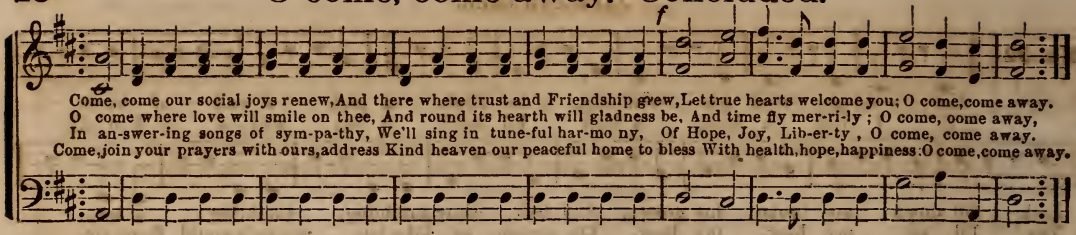
No. 33.


And Gill the hill! the hill! the hill! a pail! a pail a pail! water,
If what! had what? a what? what then? send where? out where? see what? no, no,
Poor Jack fell down, his crown, his crown, came tumbling, tumbling, tumbling af-ter.
Yes, what? Set what? Your what? Your boat? On where, sir? Then what? Do what? Yes yes.

☞ Nos. 32 *and* 33 *may be sung together by two divisions of the school.*

No. 34. **O come, come away.** **Song for recreation.** For singing by Rote.


Allegro. mf
p
f
1 O come, come a-way, from la-bor now re - pos-ing, Let busy care awhile forbear; O come, come away.
2 From toil and the cares on which the day is closing, The hour of eve brings sweet reprieve; O come, come away.
3 While sweet Philomel the weary traveler cheering, With evening songs her notes prolong; O come, come away.
4 The bright day is gone, the moon and stars appearing, With silver light illume the night; O come, come away.


f
Come, come our social joys renew, And there where trust and Friendship grew, Let true hearts welcome you; O come, come away.
O come where love will smile on thee, And round its hearth will gladness be. And time fly mer-ri-ly ; O come, come away,
In an-swer-ing songs of sym-pa-thy, We'll sing in tune-ful har-mo ny, Of Hope, Joy, Lib-er-ty , O come, come away.
Come, join your prayers with ours, address Kind heaven our peaceful home to bless With health, hope, happiness: O come, come away.

LESSON V.

RHYTHMICS—MELODICS.

17. In a former chapter we considered the length of sounds as indicated by the different forms of the notes, &c., but the time of a piece of music may be slower or faster, without interfering with *relative* proportions.

18. When, for example, we apply four beats to the whole note, we must allow two beats to the half note, and one beat to the quarter note, &c.; but when we apply only two beats to the whole note, we must allow but one beat to the half note, &c.

19. There may be various kinds of notes in the measure, but there must be an equal *amount* in every measure; that is, one measure must contain as much in the aggregate as another

NOTE.—Examine, also, tunes in the body of the work. Question on the relative duration of the notes, &c.

NOTE.—To aid in computing time, Maelzel, the celebrated French mechanist, invented an instrument called a Metronome. It has a pendulum, which swings and ticks at regular intervals of time, like that of a clock. (The instrument is, in fact, a clock turned upside down, but without dial plate or hands.) If the weight be moved upwards, the pendulum will swing slower, if downwards, faster; but put the weight where you will, its motions will always be in *equal time*; never hurrying, never dragging.

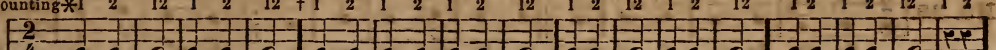
In the performance of a piece of music, the time should be computed with the same accuracy and regularity as by a Metronome, or a clock. We have a still more simple and convenient method for ascertaining the right movement of a piece. See explanation of the string with weight in Preface.

STRAIGHT ALONG.

EXERCISE IN RHYTHMICS. Two kinds of notes, What are they? What kind of measure? What variety?

Fig's. for counting * 1 2 12 1 2 12 † 1 2 1 2 1 2 12 1 2 12 1 2 12 1 2 1 2 12 1 2

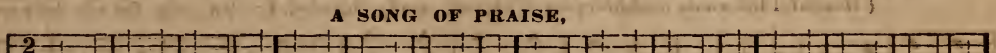
No. 35.



1 Straight along, straight along, We will sing this Rhythmic song, Rhythmic song, Rhythmic song, Sing it straight along.
2 Keep good time, keep good time, So we'll make our voices chime, voices chime, voices chime, Make our voices chime.
3 And prepare, and pre-pare For a song that's very near, Very near, very near, Sing it without fear.

A SONG OF PRAISE.

No. 36.

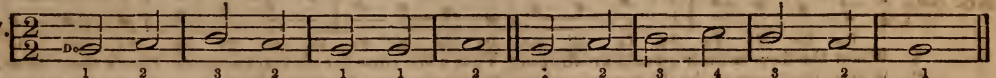


Do re mi mi mi re mi mi mi re do re mi re do re mi mi mi re mi mi mi re do re re do.
1 Let us with a joy-ful mind, Praise the Lord, for he is kind; For his mercies shall endure, Ev-er faith-ful, ev-er sure.
2 He with all commanding might Filled the new-made world with light: For his mercies shall endure Ever faithful, ever sure.
3 All things living he doth feed, His full hand supplies their need; For his mercies shall endure, Ev - er faithful, ev-er sure.

Tune. HOLY BIBLE.

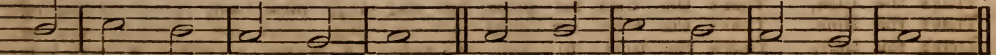
Reverently. Double measure. Two-half variety. *Sing with pure and gentle tone, yet with ardent and earnest expression.* *End.*

No. 37.



1 Ho - ly Bi - ble, book di - vine, Pre - cious trea - sure, thou art mine;
2 Mine to chide me when I rove; Mine to show a Fa - ther's love;
3 Mine to com - fort in dis - tress; Mine to cheer, sus - tain and bless;
4 Mine to tell of joys to come; Mine to lead the spir - it home;

D.C.‡



Mine to tell me whence I came; Mine to teach me what I am.
Mine to guide my doubt - ful feet; Mine to judge, con - demn, ac - quit.
Mine to show by liv - ing faith, Man can tri - umph o - ver death.
O thou pre - cious book di - vine, Ho - ly Bi - ble, thou art mine.

* One division may count while another sings, † Double Bar, denoting the end of a line or musical strain,

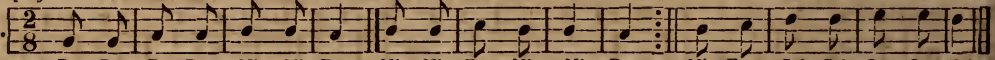
‡ DA CAPO, which means "return to the beginning, and end at the first Double Bar, or at the place indicated by the word FINE, or END." In this instance repeat the first two lines of the first stanza to the D. C.

THE TIME FOR SKATING.—SONG.—What measure? What variety?

Sing with animation and cheerfulness.

Promptly. 1 2 1 2 1 2 12 1 2 1 2 12 12 * 1 2 1 2 1 2 12

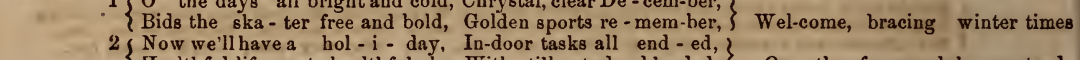
No. 38.



Do Do Re Re Mi Mi Re Mi Mi Fa Mi Mi Re Mi Fa Sol Sol La La Sol

1 O the days all bright and cold, Chrystal, clear De - cem-ber,
Bids the ska - ter free and bold, Golden sports re - mem-ber, Wel-come, bracing winter times

2 Now we'll have a hol - i - day, In-door tasks all end - ed,
Healthful life wants healthful play, With still study blended, On the fro-zen lake we stand,



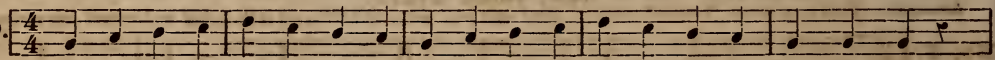
Sol Sol Fa Mi Mi Re Do Do Re Re Mi Mi Re Mi Mi Fa Mi Re Do

When the frosts do glit - ter, And the mer - ry Christmas chimes, Could a day be fit - ter?
Each the oth - er chas-ing, On the ice with shin - ing steel, Many a cir - cle ma-king

THE TIME FOR PLEASANT SINGING.—SONG.—What measure? What variety?

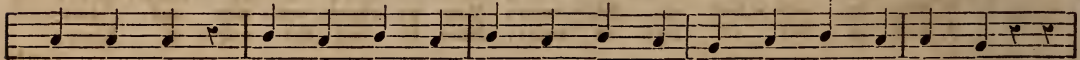
Sing with spirit and animation, but not too loud.

No. 39.



Do Re Mi Fa Sol Fa Mi Re Do Re Mi Fa Sol Fa Mi Re Do Do Do

1 When the flow'rs their sweets are flinging, That's the time for pleasant singing, That's the time,
2 When the mer-ry birds are wing-ing, That's the time for pleasant singing, That's the time,
3 When the ear - ly morn is breaking, That's the time, to be a - wak - ing, That's the time,



That's the time, That's the time for pleas - ant sing - ing, pleas - ant, pleas-ant sing-ing.
That's the time, That's the time for pleas - ant sing - ing, pleas - ant, pleas-ant sing-ing.
That's the time, That's the time to be a - wake, a - wake, a - wake, a - wa - king.

LESSON VI.—SKIPS.

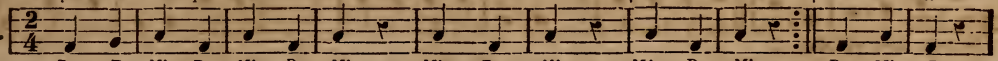
REMARKS.—Tunes proceed not only by the regular successive degrees of the scale, but also by skips, as, for instance, when we sing from ONE to THREE, omitting TWO; or THREE and FIVE, omitting FOUR; FIVE to EIGHT, omitting SIX and SEVEN, etc. etc. The easiest and most useful skips are those we make in singing ONE, THREE, FIVE, and EIGHT. After these, others more difficult will follow.

* Repeat.

SKIP OF A THIRD.—One and Three.

Preparation. *Skip.* 1st time. 2d time.

No. 40.



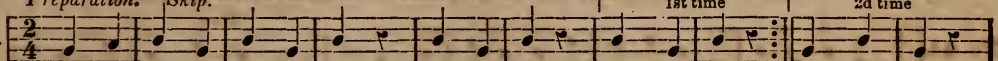
Do Re Mi Do Mi Do Mi Mi Do Mi Mi Do Mi Do Mi Do

One two three one three one three, three one three, three one three, one three one.
Skip a third and come to me, come to me, come to me, come to me.
Mind the rests and skip with glee, skip with glee, skip with glee, skip with glee.
Then we all shall mer-ry be, mer - ry be, mer - ry be, mer - ry be.

SKIP OF A THIRD.—One and Three.

Preparation. *Skip.* 1st time 2d time

No. 41.



Do Re Mi Do Mi Do Mi Mi Do Mi Mi Do Mi Do Mi Do

One two three one three one three three one three three one three one three one.
Skip a third and come to me, Come to me, come to me, come to me.
Mind the rests and skip with glee, skip with glee, skip with glee, skip with glee
Then we all shall mer - ry be, mer - ry be, mer - ry be, mer - ry be.

SKIP OF A THIRD. Three and Five.

Preparation. *Skip.* 1st time 2d time

No. 42.

Do Re Mi Fa Sol Mi Sol Sol Mi Sol Sol Mi Sol Sol Mi Do

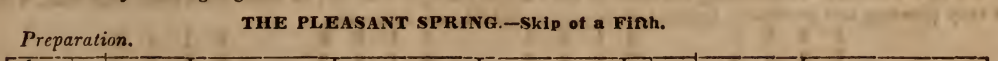
One two three four five three five five three five five three five five three one
Skip a third and come to me, Come to me, come to me, come to me.
Mind the rests and skip with glee, skip with glee, skip with glee, skip with glee.
Then we all shall mer-ry be, mer - ry be, mer - ry be, mer - ry be.

Nos. 41 *and* 42 *may be sung together.*

THE PLEASANT SPRING.—Skip of a Fifth.

Preparation.

No. 43.

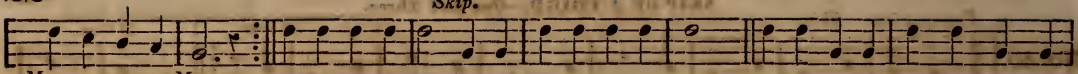


Do Re Mi Fa Sol Sol Sol

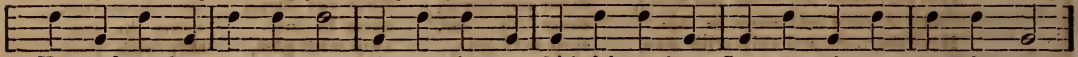
over

1 { How I love the pleasant spring, Pleasant spring, pleasant spring, How I love the pleasant spring,
{ Sweetly then the birds do sing, Birds do sing, Birds do sing, Sweetly then the birds do sing,

Skip.



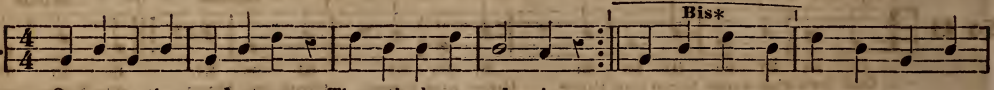
Mer-ry, mer-ry May,
Sing-ing all the day, } Sing your merry song, Sing it loud and sing it long, Sing a-way ye lit - tle bird-lings,



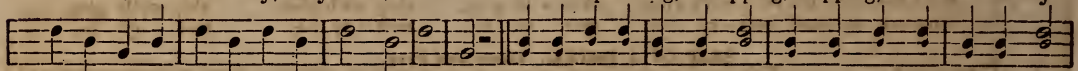
Hop a-bout from tree to tree, Na-ture is your faith-ful teach-er, Come, now sing a song for me.

Song.—OUT UPON THE MEADOW GREEN.—Skips of Thirds and Fifths.

No. 44.



1 { Out upon the meadow green, There the bees are dancing,
And from early, early morn, There the lambs are prancing, } Hopping, skipping, while the -ear - ly



dewdrops sipping, While the early dewdrops sipping, While the dew is on the green, Dancing, prancing, there they're seen,

Dancing, prancing, hopping, skipping, While the early dewdrops sipping, While the early dewdrops sipping.

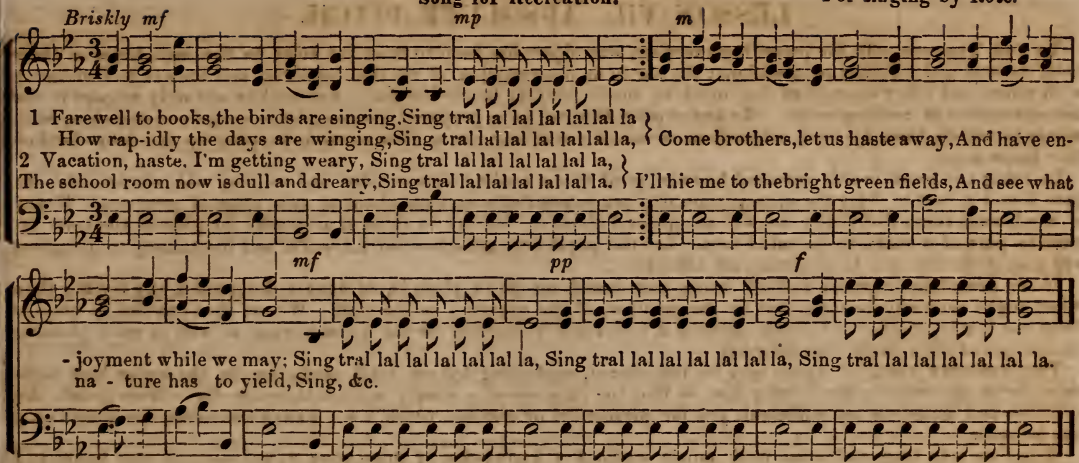
THE SKIPS OF 1, 3, 5, 8.

To the Teacher.—Exercising the class in the various changes that can be made with these intervals, will prove a very pleasing and profitable exercise, applying syllables and numerals.

1 3 5 8	3 1 5 8	5 1 3 8	8 1 3 5
1 3 8 5	2 1 8 5	5 1 8 3	8 1 5 3
1 5 3 8	3 5 1 8	5 3 1 8	8 3 1 5
1 5 8 3	3 5 8 1	5 3 8 1	8 3 5 1
1 8 3 5	3 8 1 5	5 8 1 3	8 5 1 3
1 8 5 3	3 8 5 1	5 8 3 1	8 5 3 1

*Twice.

Song for Recreation. For singing by Rote.


Briskly mf
mp
m
1 Farewell to books, the birds are singing. Sing tral lal lal lal lal lal la
How rap-idly the days are winging, Sing tral lal lal lal lal lal la,
Come brothers, let us haste away, And have en-
2 Vacation, haste. I'm getting weary, Sing tral lal lal lal lal lal la,
The school room now is dull and dreary, Sing tral lal lal lal lal lal la.
I'll hie me to the bright green fields, And see what
mf
pp
f
- joyment while we may; Sing tral lal lal lal lal lal la, Sing tral lal lal lal lal lal la, Sing tral lal lal lal lal lal la.
na - ture has to yield, Sing, &c.

3 And yet I love the paths of learning,
Sing tral lal lal lal lal lal la.
And soon with joy will be returning;
Sing tral lal lal lal lal lal la.
When autumn's rich and mellow voice
Makes every heart and tongue rejoice.
‖: Sing tral lal, &c :‖

4 And then we'll have a joyous greeting,
Sing tral lal lal lal lal lal la.
When in the halls of study meeting,
Sing tral lal lal lal lal lal la.
With minds refreshed, and feelings gay
As those who keep a fair May-day.
‖: Sing tral lal, &c. :‖

5 But now with eye and heart all cheery,
Sing tral lal lal lal lal lal la.
I'll leave my books, and I'll be merry,
Sing tral lal lal lal lal lal la.
And country scenes awhile I'll range,
And reap the benefit of change.
‖: Sing tral lal, &c. :‖

6 I've reached the height of true ambition,
Sing tral lal lal lal lal lal la.
And realized anticipation;
Sing tral lal lal lal lal lal la,
The prize is gained, I haste away;
This is a joyous happy day.
‖: Sing tral lal, &c. :‖

LESSON VII. ABSOLUTE PITCH.

To THE TEACHER.—In the preceding exercises, our object has been to train the voice to the scale-tones in their most natural and pleasing progressions; the ear to an appreciation of rhythmical form, and the eye to familiarity with notes, and other characters that must be made familiar before the pupil can understandingly engage in the actual exercise of reading music. To accomplish this, we have prepared pleasing little songs and melodies, with words to match, that, by their attractiveness should contribute not a little towards keeping up the desire for further knowledge.

To bring the pupil to this practical knowledge of music reading thus rapidly, and we may add, attractively, we have found it best to defer the introduction of TONE-NAMES (letters), until about at this stage of progress. If any of our friends think differently we will not quarrel about it; but we do think it a mistake to present the least attractive part of a study to the mind first. Let the pupil first get a love for his work, and his anxiety to progress will then stimulate him to overcome all difficulties.

In the preceding exercises no Clef being introduced, no given pitch is, of course, designated, any further than what might naturally be suggested by the position of the exercises on the staff. We are thus enabled to change from one key to another in singing, making it much less wearisome for the vocal organs, as well as more pleasing on account of the variety thus afforded.

The ABSOLUTE PITCH of Tones may be introduced, explaining letters, staff, cleffs, &c , in the order here indicated, or in any other order or language, so that the impression is clearly made that, while for *relative* pitch, the syllables and numerals are sufficient, yet for permanent or *absolute* pitch, i. e.: NAMES OF TONES, the letters only can be used.

While we may sing, and even read music without a knowledge of these TONE NAMES—as one may know and describe a person without remembering his name—still it is of course much better that the NAMES of the tones we sing should be familiar to us. Good teachers and authors differ as to the time in which this knowledge of absolute pitch should be considered indispensable to a class of beginners. In our judgment it cannot be introduced too soon after a sufficient amount of pleasant practice is had to make an impression of what reading music actually is, and to create a love for the exercise.

In some instances too much stress has been laid upon the mere acquisition of *names*, as if that constituted the most important feature of study; whereas, it is certainly the least. Where this is done to the neglect, as is generally the case, of correct musical training of voice and ear, and the cultivation of taste and judgment, very good results cannot be expected to follow.

In introducing one person to another we give the *name* of each to the other; but it does not always follow that the name will be remembered, unless the parties so introduced desire a further and more intimate acquaintance, when the names become familiar as "household words." So with names of tones, signs, &c. Frequently "calling things by their right names," singing them by name, and soon becoming attached to them as intimate friends, we learn to associate their names with their presence.

We learn, for example, that the name of a certain tone is A. We hear it, sing it, play it; it is the same tone; and as soon as we become thoroughly acquainted with it, its name suggests itself to our mind. This is nature's own educational process. Now we wish to *represent* it. Can we describe it? No. We make a mark on the board or in the book. Will the board or book sing it? No. Will the chalk mark sing it? No. Will the staff sing it? No, But we make a mark on a certain line or space of the staff and say "that shall stand for the tone A." Now we have the *sign* of the tone, the place indicating it, and we call that place also by the same name, A. A *is the name of tone.* and a certain line or space being used to represent it, is also called A, Let the rule, good teacher, ever be, the thing first, afterwards its name, or sign,

ABSOLUTE PITCH—LETTERS—CLEFS.

20. The ABSOLUTE PITCH of Tones is indicated by the letters A, B, C, D, D, F, G.

21. Either of these may be taken as the basis of the series of sounds that we call THE SCALE.

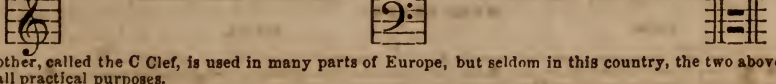
22. The scale takes its name from the letter upon which it is founded; as, for example, a scale beginning on C, is called THE SCALE OF C, and C is taken as ONE (Do). A scale beginning on D, is called THE SCALE OF D, and D is taken as ONE, &c., &c.

NOTE.—The Teacher will explain further, and sing or play the sounds of the above letters, naming them, and especially drawing the attention of the pupils to the fact that musical sounds are distinguished from each other as to given pitch, or difference of pitch. *by the letters*, and not by syllables or numerals.

23. In order to determine the position and pitch of the scale upon the staff, a character is used to represent one of the letters,* and is placed at the beginning of the staff. This is called a CLEF.

24. There are two clefs in general use, called the TREBLE or G CLEF, and the F or BASE CLEF.

G CLEF. F CLEF C CLEF.



NOTE.—Another, called the C Clef, is used in many parts of Europe, but seldom in this country, the two above named being regarded sufficient for all practical purposes.

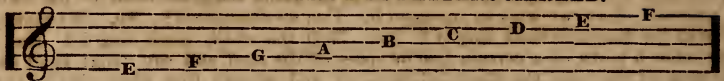
25. The G clef is placed upon the second line, and represents the letter G upon that line.

26. The F clef is placed upon the fourth line, and represents the letter F upon that line.

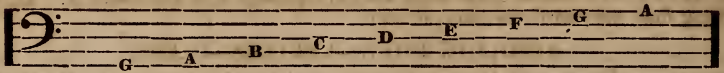
* A LETTER was originally used instead of what we now call the Clef.

Each line and space of the staff is named after the letters, as follows :

G Clef TREBLE STAFF WITH THE LETTERS MARKED.



F Clef BASE STAFF WITH THE LETTERS MARKED.



NOTE.—The pupils should all sing occasionally from the Base staff. Frequently half the school may sing the Base, while the other half are singing the Treble parts.

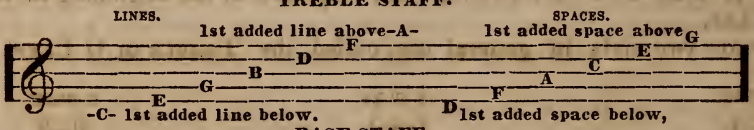
ADDED LINES.

27. The compass of the staff may be extended below or above by additional short lines, called ADDED, or LEGER LINES. These, with the spaces intervening, derive their names also from the letters in the same manner as the staff proper.

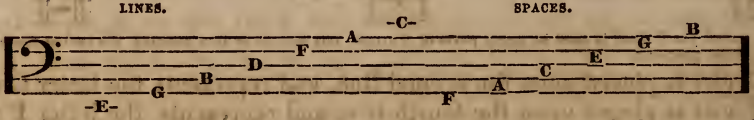
28. The degrees of the staff are numbered from the lowest upward, the lowest being reckoned as the first line.

29. It is important to become familiar with the lines and spaces of the staves, by name, thus :

TREBLE STAFF.



BASE STAFF.



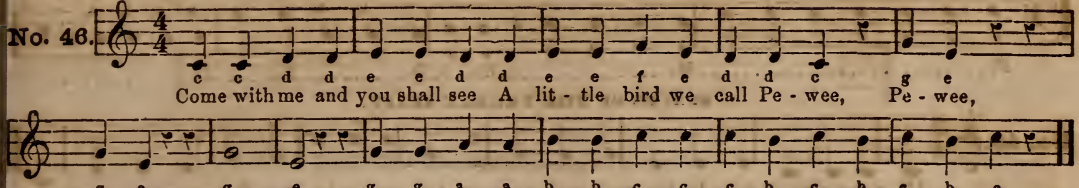
30. Notes placed upon either degree of the staff receive their melodic name from the let-

ter of the line or space upon which they are placed. Thus, a note on the first line of the Treble staff is called E; on the first space, F, &c.

Practice reading tunes and exercises by the letters.

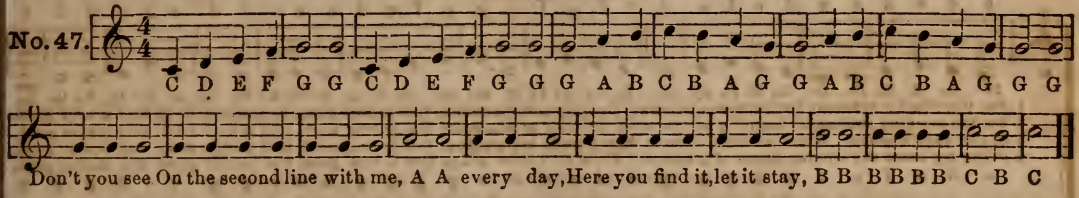
Song. PEWEE. What cleff?

No. 46.


c c d d e e d d e e f e d d c g e
Come with me and you shall see A lit - tle bird we call Pe - wee, Pe - wee,
g e g e g g a a b b c c c b c b c b c
Pe - wee, Pe - wee, Don't you see up - on the tree A lit - tle bird we call Pe - wee.

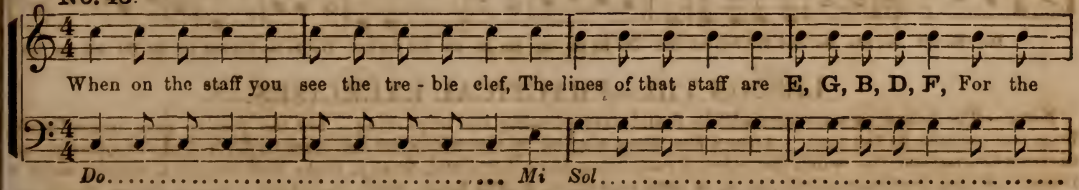
LETTER SONG.

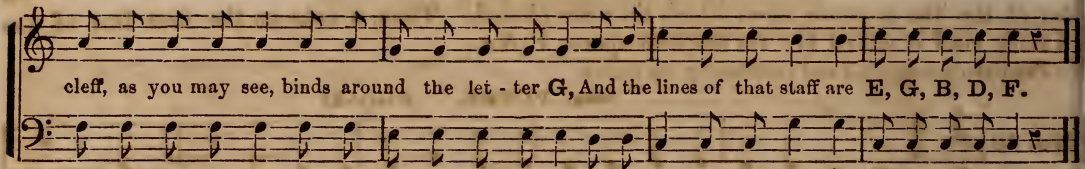
No. 47.


C D E F G G C D E F G G G A B C B A G G A B C B A G G G
Don't you see On the second line with me, A A every day, Here you find it, let it stay, B B B B B B C B C

LETTERS ON THE TREBLE STAFF. What cleffs?

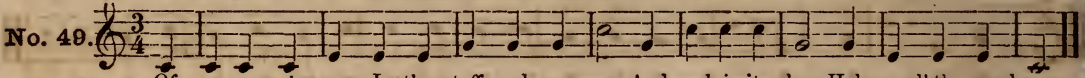
No. 48.





SPACES OF THE TREBLE STAFF.

No. 49.



No. 50. Song—GOD IS EVER GOOD.

c d e d c c d e f e d e f g f e g g f e d e e e d d e g e d d c
Do Re Mi Re Do Do Re Mi Fa Mi Re Mi Fa Sol Fa Mi Sol Sol Fa Mi Re Mi Mi Mi Re Re Mi Sol Mi Re Re Do
1 See the shining dewdrops On the flowers strewed, Proving as they sparkle, God is ever good, God is ever good, God is ever good.
2 See the morning sunbeams, Lighting up the wood, Silently proclaiming God is ever good, God is ever good, God is ever good.
3 In the leafy treetops, Where no fears intrude, Merry birds are singing, God is ever good, God is ever good, God is ever good.
4 Bring my heart thy tribute, Songs of gratitude, While all nature utters, God is ever good, God is ever good, God is ever good.
c d e d c c g g g g g c d e d c e g g g g c c c g g c e c g g c
Do Re Mi Re Do Do Sol Sol Sol Sol Sol Do Re Mi Re Do Mi Sol Sol Sol Sol Do Do Do Sol Sol Do Mi Do Sol Sol Do

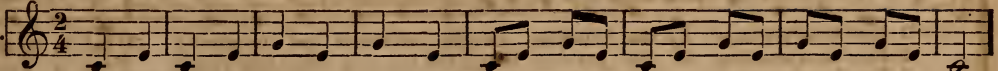
LESSON VIII.—PRACTICAL EXERCISES.

NOTE.—The following exercises will be found very pleasing and improving. Let the pupils pass immediately from one exercise to the next. After a few times singing by the whole, let the class be divided about equally, one division singing one No. while the other division sing the other; and, finally, make four divisions, singing as in a round. At the first sing slowly, then, at each repetition, a little faster, until they have a movement as rapid *as they can sing*, delivering the syllables distinctly.

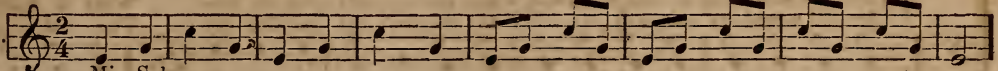
EXERCISES ON ONE, THREE, FIVE, AND EIGHT.

Beating time and singing syllables and letters.

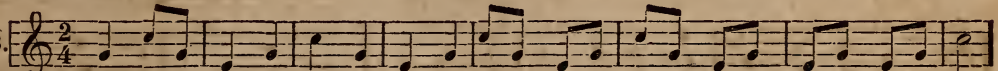
No. 51.



No. 52.



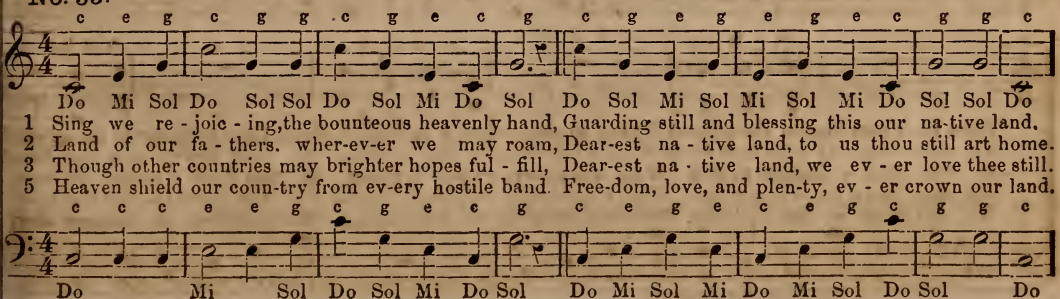
No. 53.



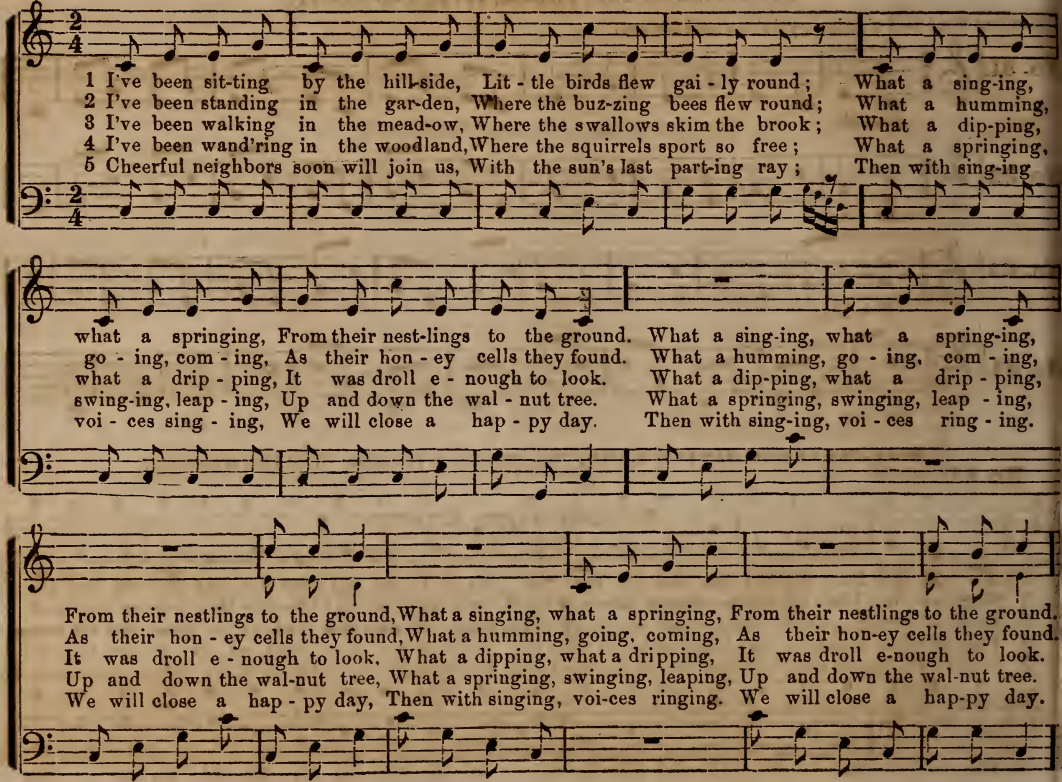
No. 54.

Song.—DEAREST NATIVE LAND. Song Exercise in two parts. What kind of measure?

No. 55.


c e g c g g c g e c g c g e g e g e c g g c
Do Mi Sol Do Sol Sol Do Sol Mi Do Sol Do Sol Mi Sol Mi Sol Mi Do Sol Sol Do
1 Sing we re - joic - ing, the bounteous heavenly hand, Guarding still and blessing this our na-tive land.
2 Land of our fa - thers. wher-ev-er we may roam, Dear-est na - tive land, to us thou still art home.
3 Though other countries may brighter hopes ful - fill, Dear-est na - tive land, we ev - er love thee still.
5 Heaven shield our coun-try from ev-ery hostile band. Free-dom, love, and plen-ty, ev - er crown our land.
c c c e e g c g e c g c e g e c e g c g g c
Do Mi Sol Do Sol Mi Do Sol Do Mi Sol Mi Do Mi Sol Do Sol Do

Song. Rambling.


1 I've been sit-ting by the hill-side, Lit - tle birds flew gai - ly round; What a sing-ing,
2 I've been standing in the gar-den, Where the buz-zing bees flew round; What a humming,
3 I've been walking in the mead-ow, Where the swallows skim the brook; What a dip-ping,
4 I've been wand'ring in the woodland, Where the squirrels sport so free; What a springing,
5 Cheerful neighbors soon will join us, With the sun's last part-ing ray; Then with sing-ing
what a springing, From their nest-lings to the ground. What a sing-ing, what a spring-ing,
go - ing, com - ing, As their hon - ey cells they found. What a humming, go - ing, com - ing,
what a drip - ping, It was droll e - nough to look. What a dip-ping, what a drip - ping,
swing-ing, leap - ing, Up and down the wal - nut tree. What a springing, swinging, leap - ing,
voi - ces sing - ing, We will close a hap - py day. Then with sing-ing, voi - ces ring - ing.
From their nestlings to the ground, What a singing, what a springing, From their nestlings to the ground.
As their hon - ey cells they found, What a humming, going, coming, As their hon-ey cells they found.
It was droll e - nough to look. What a dipping, what a dripping, It was droll e-nough to look.
Up and down the wal-nut tree, What a springing, swinging, leaping, Up and down the wal-nut tree.
We will close a hap - py day, Then with singing, voi-ces ringing. We will close a hap-py day.

LESSON IX.

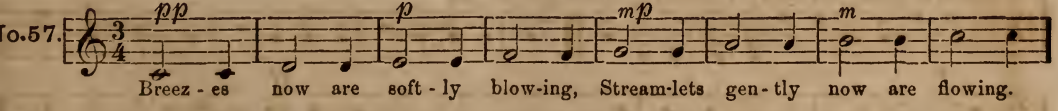
DYNAMICS.—POWER OF SOUND.

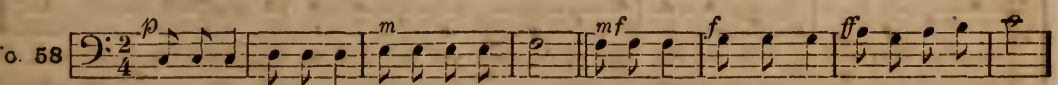
31. To sing in good taste, our Tones must be varied with respect to their Power or tress, sometimes singing louder, and sometimes softer, according to the character of the ong or sentiment. For this purpose, Dynamics are used.

DYNAMIC CHARACTERS EXPLAINED.

Piano	marked *p*	Soft.
Pianissimo	marked *pp*	Very soft
Forte	marked *f*	Loud
Fortissimo	marked *ff*	Very loud.
Mezzo	marked *m*	Medium.
Mezzo Piano	marked *mp*	Rather soft
Mezzo Forte	marked *mf*	Rather loud
Crescendo	marked *Cres.*, or <	Commence soft and increase.
Diminuendo	marked *Dim.*, or >	Commence loud and diminish.
Swell	marked <>	Swell.
Sforzando, or Explosive	marked *sf.* or >	Sudden and full.
Staccato	marked ••, or ! !	Short and distinct
Legato	marked ⌒	Connected and clear

DYNAMIC MARKS APPLIED.

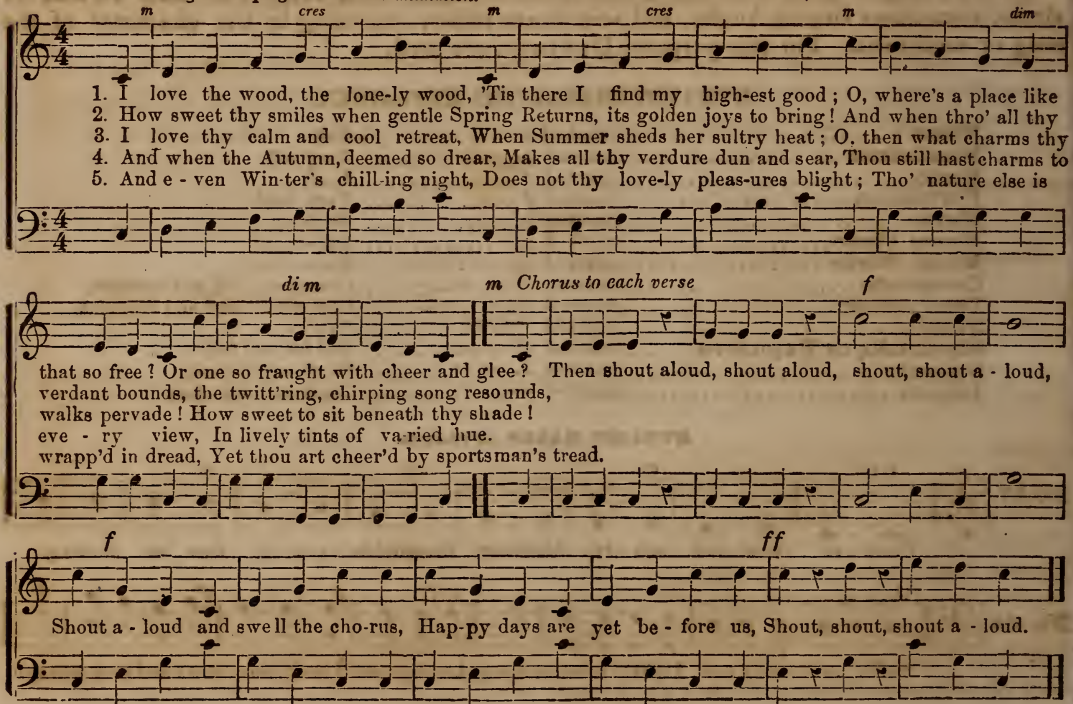




NOTE,—The songs and exercises that have preceded, were all commenced on the first part of a measure, i. e., on the downward beat. A piece of music may commence on any other part of the measure. On what part of the measure does "THE WOOD" commence?

Song. The Wood.

No. 59. *Sing with sprightliness and animation.*


m cres m cres m dim
1. I love the wood, the lone-ly wood, 'Tis there I find my high-est good; O, where's a place like
2. How sweet thy smiles when gentle Spring Returns, its golden joys to bring! And when thro' all thy
3. I love thy calm and cool retreat, When Summer sheds her sultry heat; O, then what charms thy
4. And when the Autumn, deemed so drear, Makes all thy verdure dun and sear, Thou still hast charms to
5. And e - ven Win-ter's chill-ing night, Does not thy love-ly pleas-ures blight; Tho' nature else is
dim m Chorus to each verse f
that so free? Or one so fraught with cheer and glee? Then shout aloud, shout aloud, shout, shout a - loud,
verdant bounds, the twitt'ring, chirping song resounds,
walks pervade! How sweet to sit beneath thy shade!
eve - ry view, In lively tints of va-ried hue.
wrapp'd in dread, Yet thou art cheer'd by sportsman's tread.
f ff
Shout a - loud and swell the cho-rus, Hap-py days are yet be - fore us, Shout, shout, shout a - loud.

LESSON X.

MUSIC IN PARTS—HARMONY—CLASSIFICATION OF VOICES.

32. The term "PART," in music, is used to express a single melody, whether sung by one or more voices.

33. A PART is represented to the eye by a single set or number of notes on any staff.

34. Music is said to be IN PARTS when more than one melody is heard at the same time.

35. Music may be in ONE, TWO, THREE, FOUR and more parts. When in two or more parts it is said to be in HARMONY, and is so composed that the different parts agree or HARMONIZE together.

HARMONY.

The school may be divided into two sections and sing as follows:

First section sing			1.	Second section sing			3.
"	"	"	3.	"	"	"	5.
"	"	"	3.	"	"	"	8.
"	"	"	5.	"	"	"	8.
"	"	"	8.	"	"	"	5.
"	"	"	5.	"	"	"	3.
"	"	"	3.	"	"	"	1.

QUESTION. You have been singing how many parts?

36. Two or more sounds heard at the same time, form a CHORD, and a succession of chords constitutes harmony.

Again divide into three sections and sing similar combinations of 1, 3, 5.

QUESTION. You have now sung in how many parts?

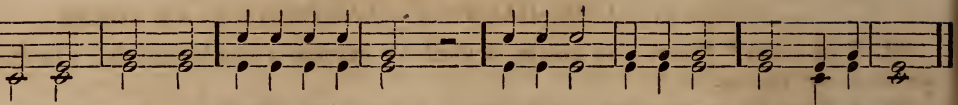
Again divide into four sections and sing combinations of 1, 3, 5, 8. With similar questions.

This combination of sounds, (1, 3, 5, 8,) is called the COMMON CHORD.

37. In Harmony, the notes that are to be sung together are written over or under each other on separate staves or on the same staff.

EXERCISE IN TWO PARTS ON ONE STAFF. (Common Chord.)

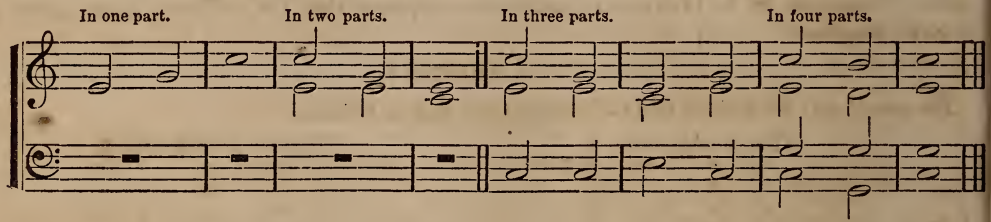
No. 60.



NOTE.—Let the whole school practise each part separately at first, then sing the two parts in harmony.

MUSIC IN PARTS.

No. 61.

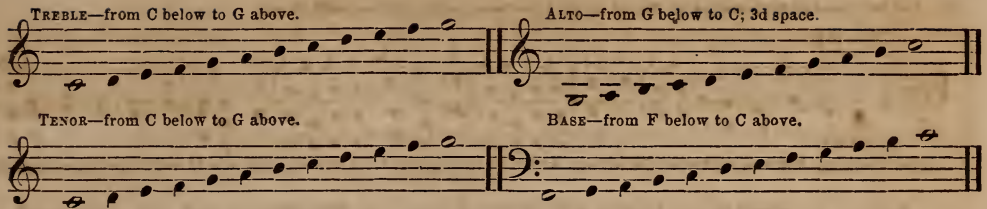


There are a great many other chords and different combinations of sounds in harmony. The Common Chord, sometimes called the Triad, is the simplest and most useful. The skips of the Common Chord, or Triad, are the easiest in the whole scale to sing, and they should be practised until they can be sung quite rapidly, and with certainty and precision. They will then serve as guides or helps to the more difficult skips in the scale. See exercises on ONE, THREE, FIVE and EIGHT, pages 22, 29 and 30.

CLASSIFICATION OF VOICES.

38. The voice is naturally divided into four classes, viz: Lowest male voices, BASE. Highest male voices, TENOR. Lowest female voices, ALTO. Highest female voices, TREBLE or SOPRANO. Boys sing ALTO until their voices change. Young Misses should practice ALTO until their voices become firm.

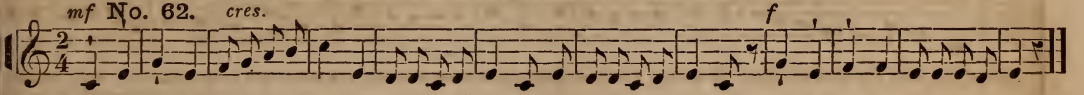
USUAL COMPASS OR EXTENT OF VOICES.



39. Besides the above there is a Baritone voice, between the Base and Tenor; and the Mezzo Soprano, between the Alto and Treble.

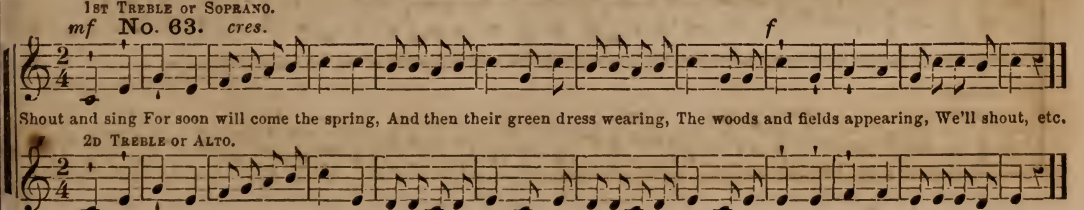
Note.—While learning to read music in classes it is sometimes advantageous to change parts occasionally, and frequently all may sing on one part; but in public, changing of parts should not be practised by *any* unless at the request of the leader. Every singer should sing the part best adapted to his or her voice, and what that is, the teacher or leader will soon be able to decide.

THE COMING SPRING. No. 1. One Part.



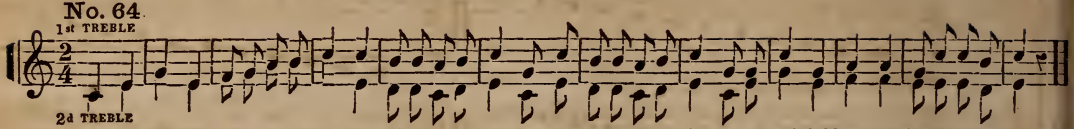
Shout and sing, For soon will come the spring, And then their green dress wearing, The woods and fields appearing, Shout and sing, To welcome in the spring.

THE COMING SPRING. No. 2. Two Parts.


1st Treble or Soprano.
mf
No. 63.
cres.
f
Shout and sing For soon will come the spring, And then their green dress wearing, The woods and fields appearing, We'll shout, etc.
2d Treble or Alto.

The two parts as represented in No. 63 might have been printed on one staff, thus:

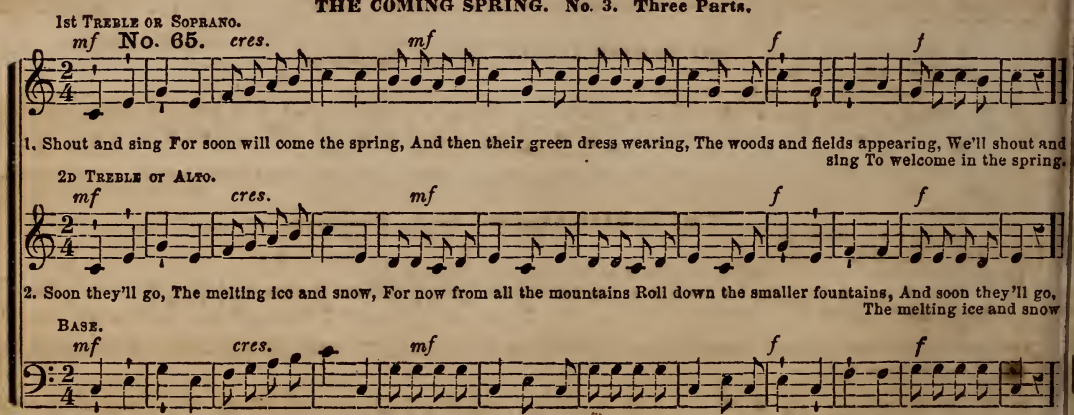
No. 64.



Shout and sing, For soon will come the spring, And then their green dress wearing, The woods and fields appearing. We'll shout, etc.

Some of the music in this book is printed in this way, viz: The Soprano and Alto on one staff. Also, occasionally with the Base and Tenor on one staff.

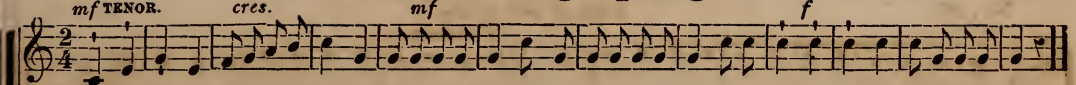
THE COMING SPRING. No. 3. Three Parts.


1st TREBLE OR SOPRANO.
mf
No. 65.
cres.
mf
f
f
1. Shout and sing For soon will come the spring, And then their green dress wearing, The woods and fields appearing, We'll shout and sing To welcome in the spring.
2D TREBLE OR ALTO.
mf
cres.
mf
f
f
2. Soon they'll go, The melting ice and snow, For now from all the mountains Roll down the smaller fountains, And soon they'll go, The melting ice and snow
BASE.
mf
cres.
mf
f
f

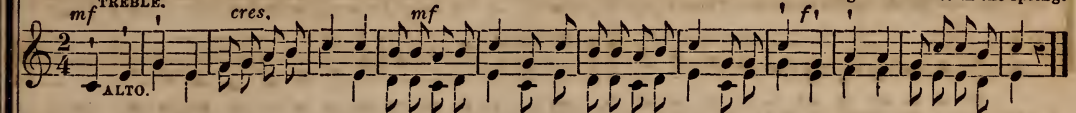
No. 66. *Joyfully*

The coming Spring.

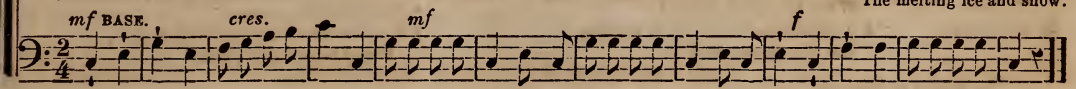
No. 4. FOUR PARTS.



1. Shout and sing For soon will come the spring, And then their green dress wearing, The woods and fields appearing, We'll shout and sing To welcome in the spring.



2. Soon they'll go, The melting ice and snow, For now from all the mountains Roll down the smaller fountains, And soon they'll go, The melting ice and snow.



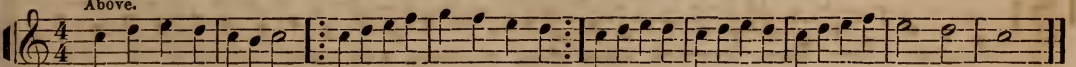
3 Sing on then, we're joyful once again
We bid adieu to sorrow,
For hope gilds every morrow,
Sing on, sing on, we're joyful once again.

4. Welcome Spring! thou dear delightful Spring,
O, quickly may we greet thee,
In field and garden meet thee,
Then welcome Spring! thou dear delightful Spring.

LESSON XI.

No. 67. **THE SCALE EXTENDED.** **Above and below.**

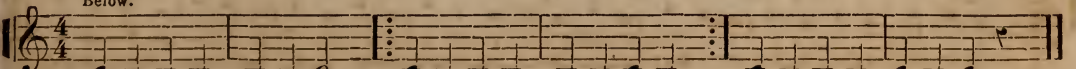
Above.



Do re mi re do si do do re mi fa sol fa mi re do re mi re do re mi re do re mi fa mi re do,

No. 68.

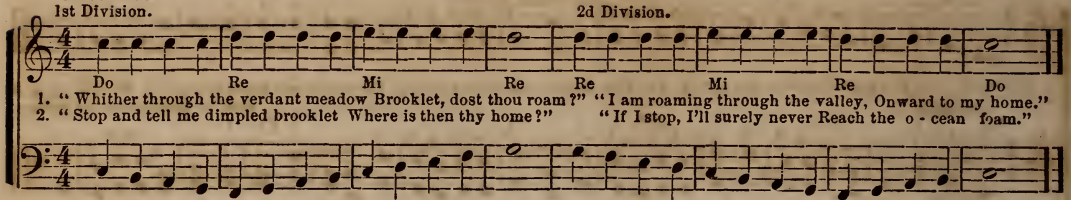
Below.



Do si la sol la si do do si la sol la si do sol do si la si do sol do.

Brooklet on the Plain. Extended Scale.

No. 69. SONG IN TWO PARTS.


1st Division.
2d Division.
Do Re Mi Re Re Mi Re Do
1. " Whither through the verdant meadow Brooklet, dost thou roam?" " I am roaming through the valley, Onward to my home."
2. " Stop and tell me dimpled brooklet Where is then thy home?" " If I stop, I'll surely never Reach the o - cean foam."
Do si la sol fa sol la si do re mi fa sol sol fa mi re do si la sol fa sol la si do.

1st Division. 3. " Why such haste to reach the ocean,
Why not here abide?
2d Division. " I must keep the ships in motion
On the ocean wide."

All. 4. Brooklet, bud and flower, and blossom,
Never still remain,
I have learned a lesson from you,
Brooklet on the plain.

SKIPS OF ALL THE THIRDS OF THE SCALE.

SING WITH SYLLABLES, LETTERS, AND WORDS.

Note.—The terms Major ond Minor, as used in music, denote *large* and *small*. Major, *large*—Minor, *small*. This explanation must suffice for the practice of these thirds both with the syllables and with the terms " Major" and " Minor" until we reach the lesson of Intervals, where the subject will be fully explained.

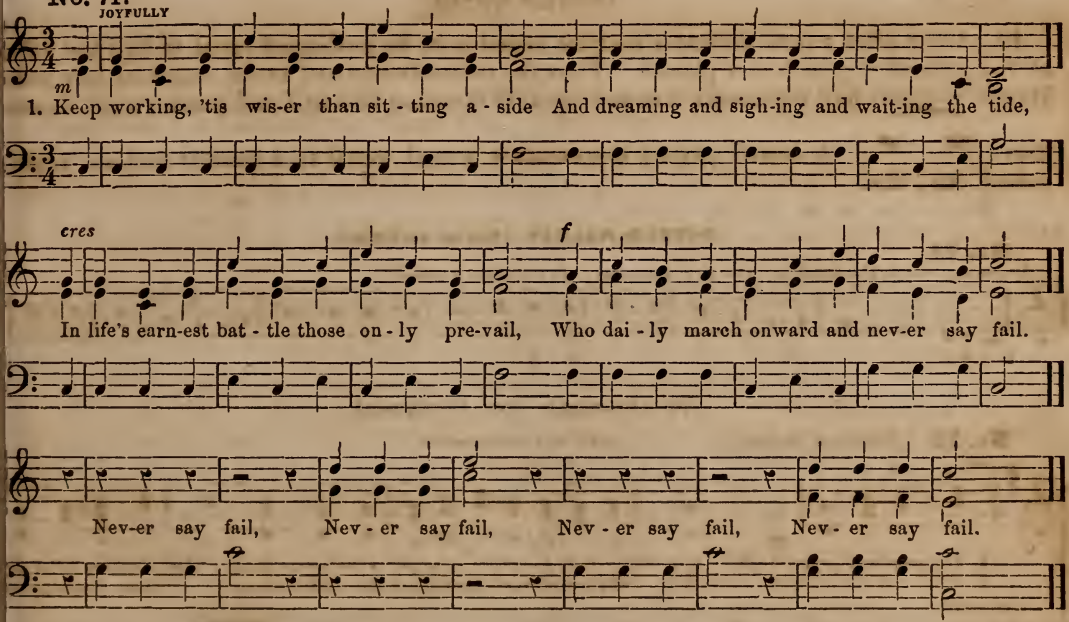
No. 70.

All. ∧* 1st div. 2d d. All. ∧ 1st d. 2d d. All ∧ 1st d. 2d d. All ∧ 1st d. 2d d.
Major third. Major. Major. Minor third. Minor, Minor. Minor third. Minor, Minor. Major third. Major, Major.
Sing backward.
All ∧ 1st d. 2d d. All ∧ 1st d. 2d d. All ∧ 1st d. 2d d. All ∧ 1st d. 2d d.
Major third. Major. Major. Minor third. Minor. Minor. Minor third. Minor. Minor. Major third. Major. Major.

* A strong emphasis to be given on this note.

Never say Fail.

No. 71.


JOYFULLY
m
1. Keep working, 'tis wis-er than sit - ting a - side And dreaming and sigh-ing and wait-ing the tide,
cres
f
In life's earn-est bat - tle those on - ly pre-vail, Who dai - ly march onward and nev-er say fail.
Nev-er say fail, Nev - er say fail, Nev - er say fail, Nev - er say fail.

2. With eyes ever open, a tongue that's not dumb,
A heart that will never to sorrow succumb,
You'll battle and conquer tho' thousands assail,
Then never, oh never, no never say fail.
Never say fail.

3. In life's rosy morning, in manhood's fair pride,
Let this be your motto your footsteps to guide;
In storm and in sunshine, whatever assail,
We'll onward and conquer, and never say fail.
Never say fail.

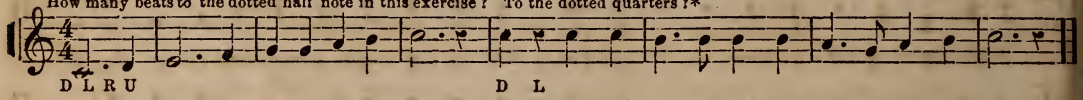
DOTTED NOTES.

40. A dot after a note indicates that the sound is to be prolonged equal to half the value of the note after which it is placed. Thus the dot adds one half to the length of any note Hence, a dotted half represents a sound equal in duration to a half and quarter note, formed thus: A dotted quarter represents a sound equal to a quarter and an eighth joined, &c., &c.

DOTTED HALVES AND QUARTERS.

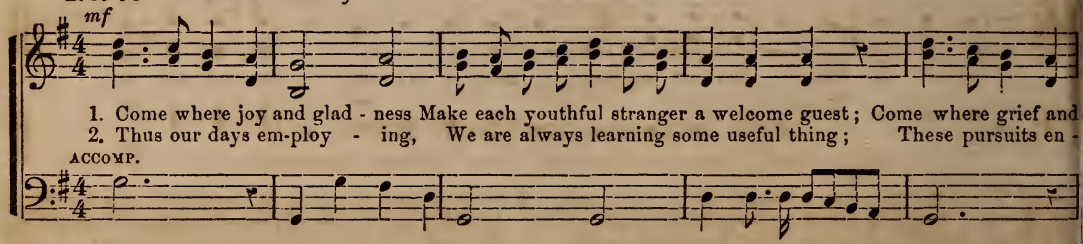
No. 72.

How many beats to the dotted half note in this exercise? To the dotted quarters?*

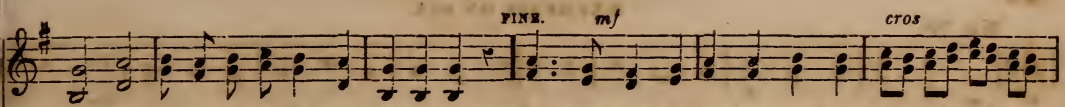


Welcome to School.

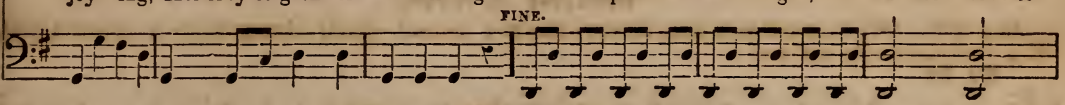
No. 73. *Articulate distinctly.* SONG FOR RECREATION.

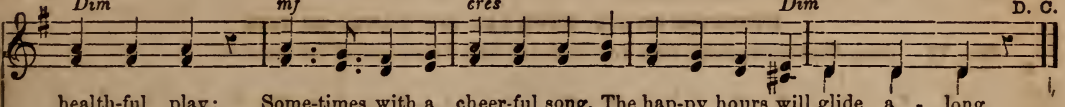

mf
1. Come where joy and glad - ness Make each youthful stranger a welcome guest; Come where grief and
2. Thus our days em-ploy - ing, We are always learning some useful thing; These pursuits en -
ACCOMP.

*Make one beat and a half to each dotted quarter, singing the eighth while the hand remains stationary; or, if easier at first, beat a few measures in advance, describing the beat thus: "Down, left (*and*) right, up; speaking the word "and" as quickly as the note itself should be sung Make a careful distinction between the dotted and plain notes.

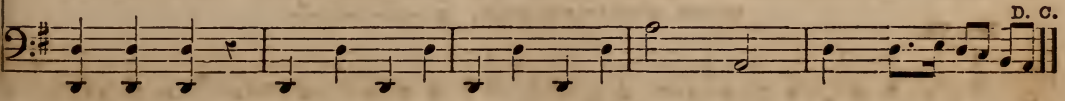


sadness. Will not find a dwelling in your breast. Time with us will pass away. With books, or work, or
joy - ing, Mer-ri-ly to-geth - er we will sing. Tho' in sports we take delight, We al - so love to





health-ful play; Some-times with a cheer-ful song, The hap-py hours will glide a - long.
read and write; Those who teach us too we prize, Who strive to make us good and wise.

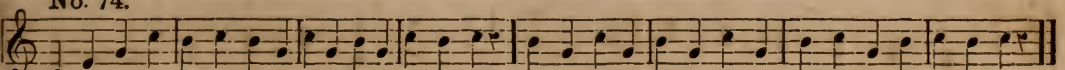


LESSON XII.

EXERCISES ON VARIOUS SKIPS.

THROUGH THE WOODLANDS. Exercise on Seven.

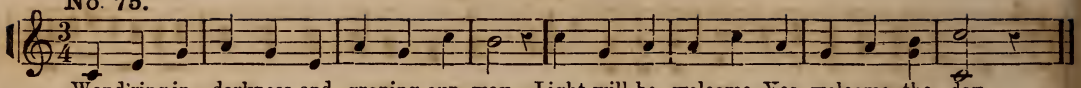
No. 74.



Through the woodlands we will wander Over hedge and over brook, Down the valleys, up the mountains, And thro' ev'ry shady nook.

EXERCISE ON SIX.

No. 75.

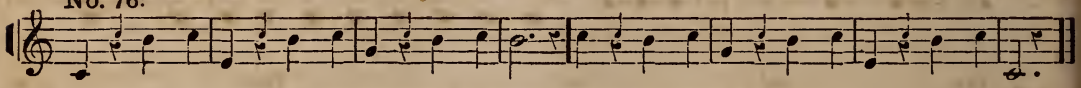


Wand'ring in darkness and groping our way, Light will be welcome, Yes, welcome the day.

EXERCISE ON SEVEN.

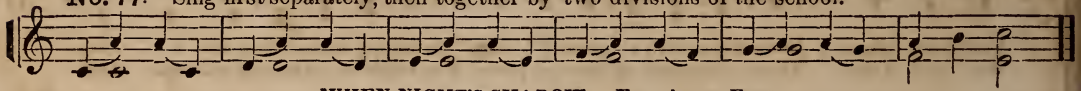
Sing at the first the small note then observe the rest instead—finally, change to *triple* measure, omitting both small note and rest.

No. 76.



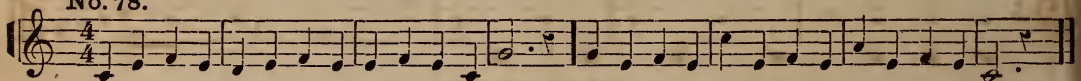
EXERCISE ON SIX, WITH LEGATO MARKS OR TIES

No. 77. Sing first separately, then together by two divisions of the school.



WHEN NIGHT'S SHADOW. Exercise on Four.

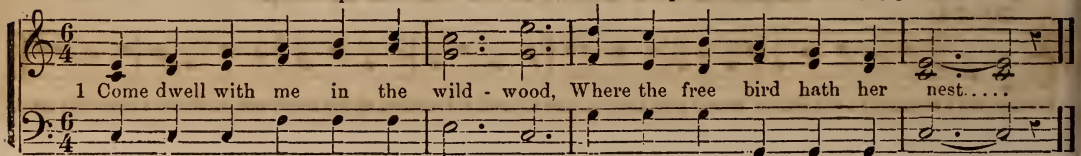
No. 78.



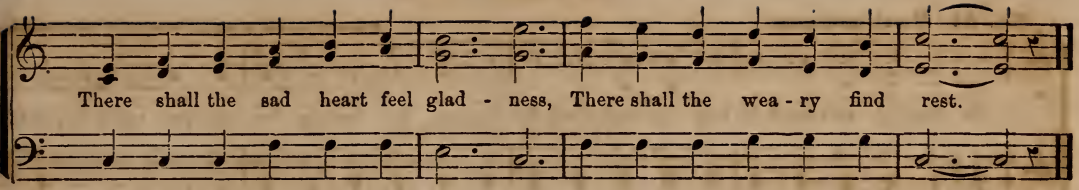
1. When night's shadow O'er the meadow, O'er the woodland falls, Twilights glowing, Streamlets flowing, Man to rest recalls.
2. When day clo-ses And with ro - ses From the garden's bloom, La-bor ending, Voi-ces blending, Make a happy home.

Come dwell with me in the wildwood.

No. 79. Song in Sextuple measure. Words in part from The Diapason, by permission.



1 Come dwell with me in the wild - wood, Where the free bird hath her nest.....

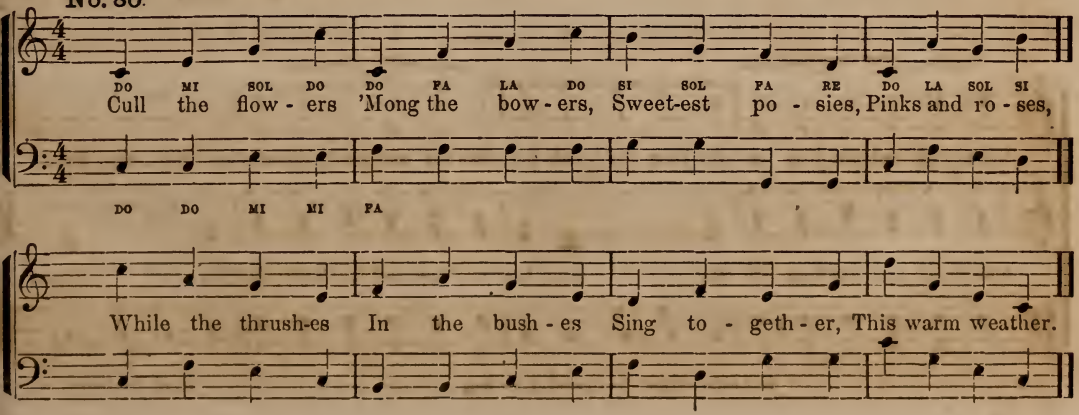


2. Sweet is my home in the wildwood,
Come then and dwell there with me,
Leave the proud world and its coldness,
Come where the heart can be free.

3. Here you may find in the wildwood,
Freedom from sorrow and care,
Casting aside all your burdens,
Here find sweet solace in prayer.

Cull the Flowers. Recapitulation.

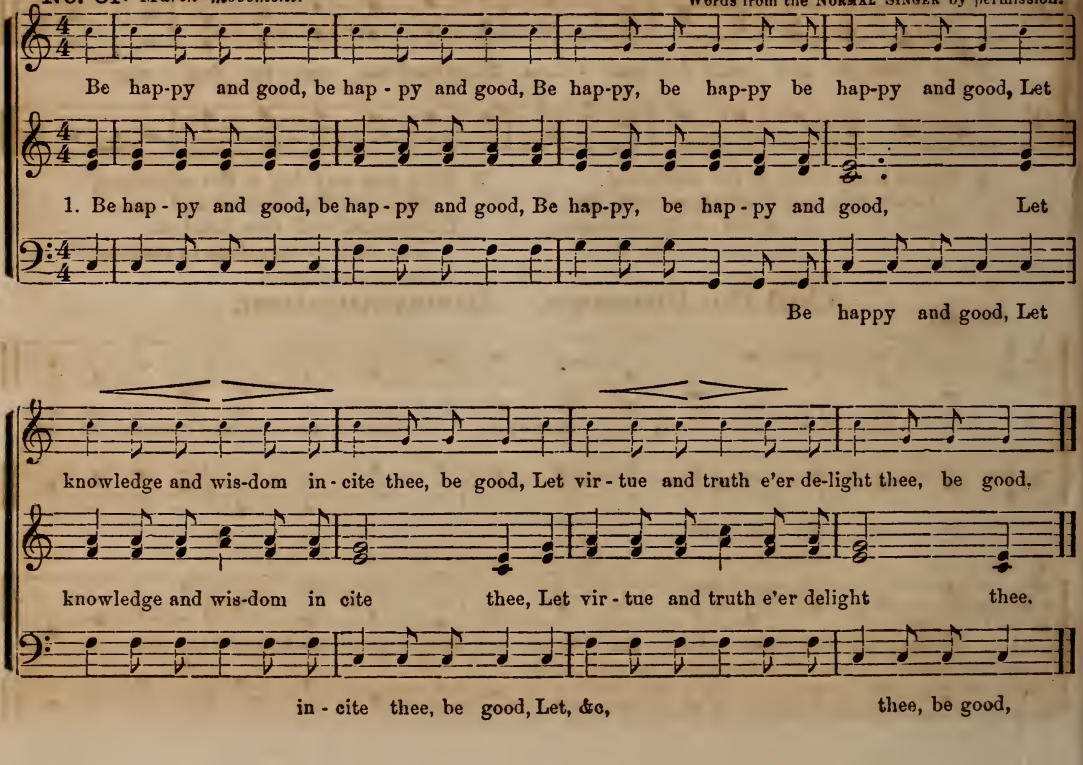
No. 80.

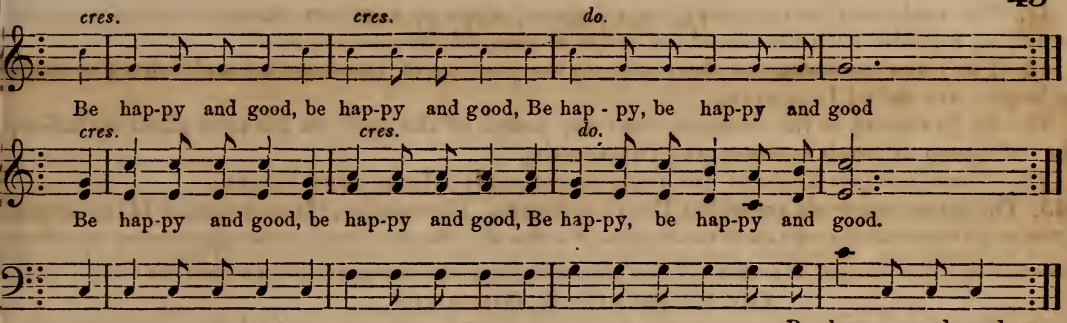

DO MI SOL DO DO FA LA DO SI SOL FA RE DO LA SOL SI
Cull the flow - ers 'Mong the bow - ers, Sweet-est po - sies, Pinks and ro - ses,
DO DO MI MI FA
While the thrush-es In the bush - es Sing to - geth - er, This warm weather.

Be happy and good. (A March.)

No. 81. *March movement.*

Words from the Normal Singer by permission.


Be hap-py and good, be hap - py and good, Be hap-py, be hap-py be hap-py and good, Let
1. Be hap - py and good, be hap - py and good, Be hap-py, be hap - py and good, Let
Be happy and good, Let
knowledge and wis-dom in - cite thee, be good, Let vir - tue and truth e'er de-light thee, be good.
knowledge and wis-dom in cite thee, Let vir - tue and truth e'er delight thee.
in - cite thee, be good, Let, &c, thee, be good,


cres.
cres.
do.
Be hap-py and good, be hap-py and good, Be hap - py, be hap-py and good
cres.
cres.
do.
Be hap-py and good, be hap-py and good, Be hap-py, be hap-py and good.
Be hap - py and good,

2. Be happy and good,
The moon and the stars in their beauty,
Will teach thee thy way and thy duty.
Be happy and good.

3. Be happy and good,
A little will serve to delight thee,
And nothing shall ever affright thee,
Be happy and good.

LESSON XIII.

INTERVALS.

To the Teacher.—Previous to any didactic instruction being given on the subject of intervals, the pupils should, when possible, be brought to realize the fact that a difference of intervals really exists, and that the voice in passing from one degree of the scale to another makes these changes naturally, without effort. This may generally be done by the teacher himself, singing slowly and carefully the five large intervals of the scale, viz: from one to two, two to three, four to five, &c., &c., and calling the attention of pupils to the movement or passage of the voice from one tone to another then singing the small intervals; at first, it may be a little softer, but so that the attentive pupil may *compare* them. This he will soon begin to do, especially when his curiosity is excited, and in most cases by a careful comparison, the difference will be observable. Several experiments may be necessary, however, in different lessons before the school or even the majority will perceive the difference. But whether it is sooner or later discovered the training process is an excellent one, and will never come amiss after a pretty lively exercise in singing. Many ways will readily suggest themselves to the ingenious teacher by which this exercise can be made pleasing and attractive and very beneficial.

41. The scale may be compared to a flight of steps or a ladder. It is frequently represented by a ladder with the rounds or steps at unequal distances apart.*

42. The steps or distances observable in the passage of the voice up and down the scale or ladder, are called INTERVALS.

43. An INTERVAL is the distance from any sound of the scale to the next above or below, the difference of pitch between any two sounds.

44. There are two kinds of Intervals in the scale—LARGE and SMALL.

45. The larger intervals are called TONES or STEPS. The smaller, HALF-TONES or HALF-STEPS.

NOTE.—Good teachers differ as to the proper use or application of these and other terms. Such differences, however, we do not consider of much importance. So long as the pupils make themselves familiar with the general nomenclature of the musical art, and understand its application, we should be satisfied. We have given above, both terms; teachers will adopt whichever they prefer.

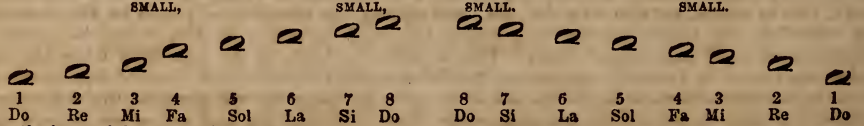
THE INTERVALS OF THE SCALE.

46. The intervals, as they succeed each other in the scale, are in the following order, viz :

	The intervals of the letters are as follows :
From 1 to 2, LARGE,—Tone or Step.	From C to D, LARGE,—Tone or Step.
From 2 to 3, LARGE,—Tone or Step.	From D to E, LARGE,—Tone or Step.
From 3 to 4, SMALL,—Half-tone or Half-step.	From E to F, SMALL,—Half-tone or Half-step.
From 4 to 5, LARGE,—Tone or Step.	From F to G, LARGE,—Tone or Step.
From 5 to 6, LARGE,—Tone or Step.	From G to A, LARGE,—Tone or Step.
From 6 to 7, LARGE,—Tone or Step.	From A to B, LARGE,—Tone or Step.
From 7 to 8, SMALL,—Half-tone or Half-step.	From B to C, SMALL,—Half-tone or Half-step.

NOTE.—If the pupils observe carefully where the small intervals are situated, they will not be liable to make mistakes, as they will then have only to remember that all the rest are large.

SCALE WITH THE SMALL INTERVALS DESIGNATED.



Pupils name the intervals by steps and half-steps.

*See a representation of the scale or ladder on page 5.

STAVES WITH THE SMALL INTERVALS (IN THE LETTERS) DESIGNATED.

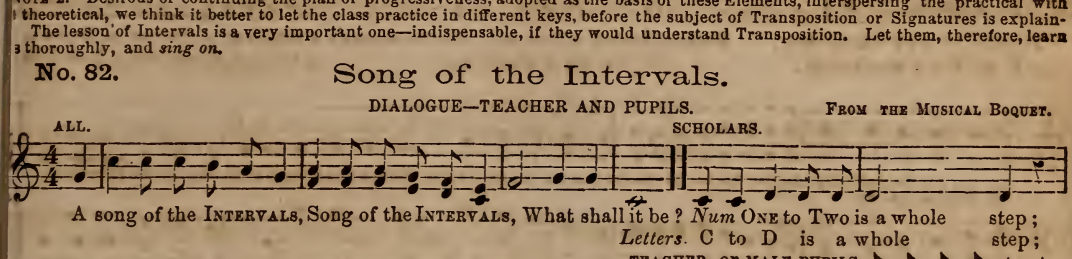
NOTE 1.—Practice in key of G, D, or A, &c., plain tunes, or any of the following exercises, making no allusion to signatures, other than say, Now *One* (Do) is on G. D. &c.

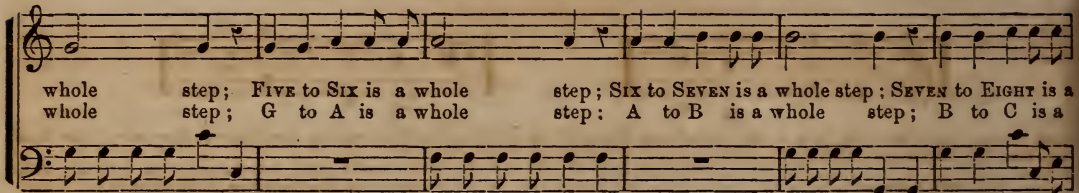
NOTE 2.—Desirous of continuing the plan of progressiveness, adopted as the basis of these Elements, interspersing the practical with theoretical, we think it better to let the class practice in different keys, before the subject of Transposition or Signatures is explained. The lesson of Intervals is a very important one—indispensable, if they would understand Transposition. Let them, therefore, learn thoroughly, and *sing on*.

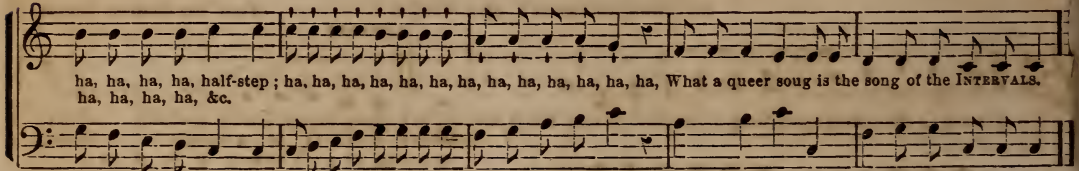
No. 82. Song of the Intervals.

DIALOGUE—TEACHER AND PUPILS. FROM THE MUSICAL BOQUET.

ALL. SCHOLARS.


A song of the INTERVALS, Song of the INTERVALS, What shall it be? *Num* ONE to Two is a whole step;
Letters. C to D is a whole step;
TEACHER, OR MALE PUPILS.
Num. ONE to Two's a whole step;
Letters. C to D's a whole step;
WO to THREE is a whole step; THREE to FOUR is a ha, ha, ha, ha, half-step; FOUR FIVE is a
D to E is a whole step; E to F is a ha, ha, ha, ha, half-step; F to G is a
Two to THREE's a whole step; THREE to FOUR is a ha, ha, ha, ha, half-step;
D to E's a whole step; E to F is a ha, ha, ha, ha, half-step;

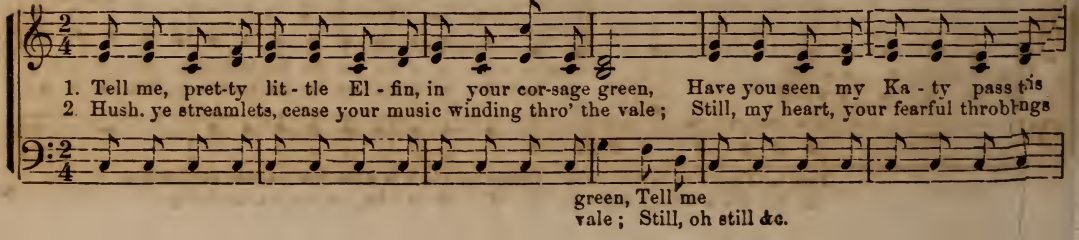

whole step; Five to Six is a whole step; Six to Seven is a whole step; Seven to Eight is a
whole step; G to A is a whole step; A to B is a whole step; B to C is a
Four to Five's a whole step; Five to Six's a whole step; Six to Seven's a whole step; Seven to Eight is a
F to G's a whole step; G to A's a whole step; A to B's a whole step; B to C is a

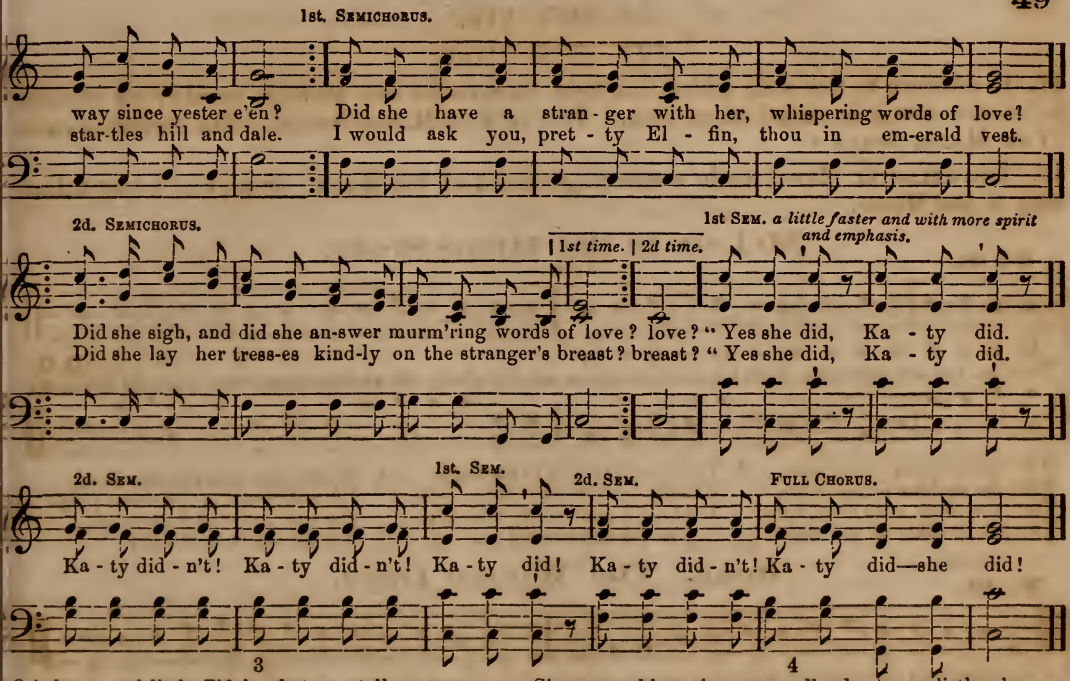

ha, ha, ha, ha, half-step; ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, What a queer song is the song of the Intervals.
ha, ha, ha, ha, &c.
ha, ha, ha, ha, half-step; ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, Now you've learn'd the song of the In-ter-vals.
ha, ha, ha, ha, &c.

Katy Did, Katy Did'nt.

No. 83.

1st. time, 1st Semichorus. 2d. time, 2d. Semichorus. *With gentleness and delicacy of expression*


1. Tell me, pret-ty lit-tle El-fin, in your cor-sage green, Have you seen my Ka-ty pass this
2. Hush. ye streamlets, cease your music winding thro' the vale; Still, my heart, your fearful throbbings
green, Tell me
vale; Still, oh still &c.


1st. Semichorus.
way since yester e'en? Did she have a stran-ger with her, whispering words of love?
star-tles hill and dale. I would ask you, pret-ty El-fin, thou in em-erald vest.
2d. Semichorus.
1st Sem. a little faster and with more spirit and emphasis.
1st time. | 2d time.
Did she sigh, and did she an-swer murm'ring words of love? love? "Yes she did, Ka-ty did.
Did she lay her tress-es kind-ly on the stranger's breast? breast? "Yes she did, Ka-ty did.
2d. Sem.
1st. Sem.
2d. Sem.
Full Chorus.
Ka-ty did-n't! Ka-ty did-n't! Ka-ty did! Ka-ty did-n't! Ka-ty did—she did!
3
4
O! thou cruel little Elf, is what you tell me true,
Did she say, with curling lip, that me she never knew?
Did she promise 'neath the bower, him her treacherous heart?
Did she vow by Luna's beams they ne'er again should part? "Yes she did," etc.
Sing ye warblers, sing ye woodlands, sing ye listless breeze.
Zephyrs, bearing on your bosom balm from distant seas;
Gather round a heart that's broken, still, oh! still for aye,
Sing of Katy's faithful love, that ever-sorrowing cry,
"Yes she did," etc.

LESSON XIV.

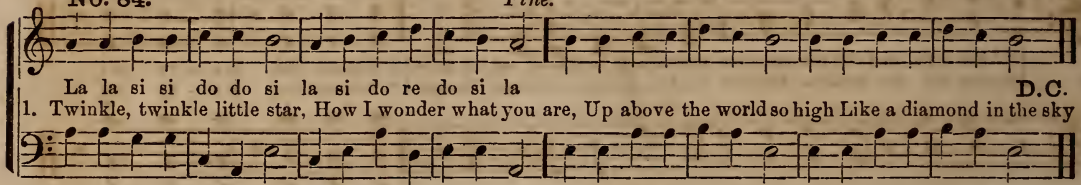
THE MINOR SCALE.

47. In addition to the scale which has been in constant use, there is another, so closely allied to this that it is called its *relative*. This is THE MINOR SCALE. The former is called THE MAJOR SCALE.*

48. The RELATIVE MINOR scale commences on SIX of the Major. SIX [La] being taken as ONE of the Minor.

Melody in the Minor Scale.

No. 84.


Fine.
La la si si do do si la si do re do si la
D.C.
1. Twinkle, twinkle little star, How I wonder what you are, Up above the world so high Like a diamond in the sky

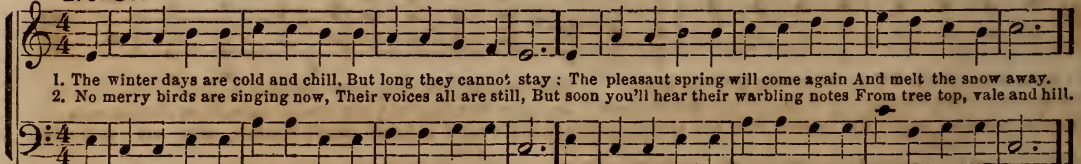
2. When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle all the night.

3. Then the traveller in the dark
Thanks you for your little spark,
He'd not know which way to go,
If you did not twinkle so.

4. In the dark blue sky you keep,
Often through my curtains peep,
For you never shut your eye,
Till the sun is in the sky.

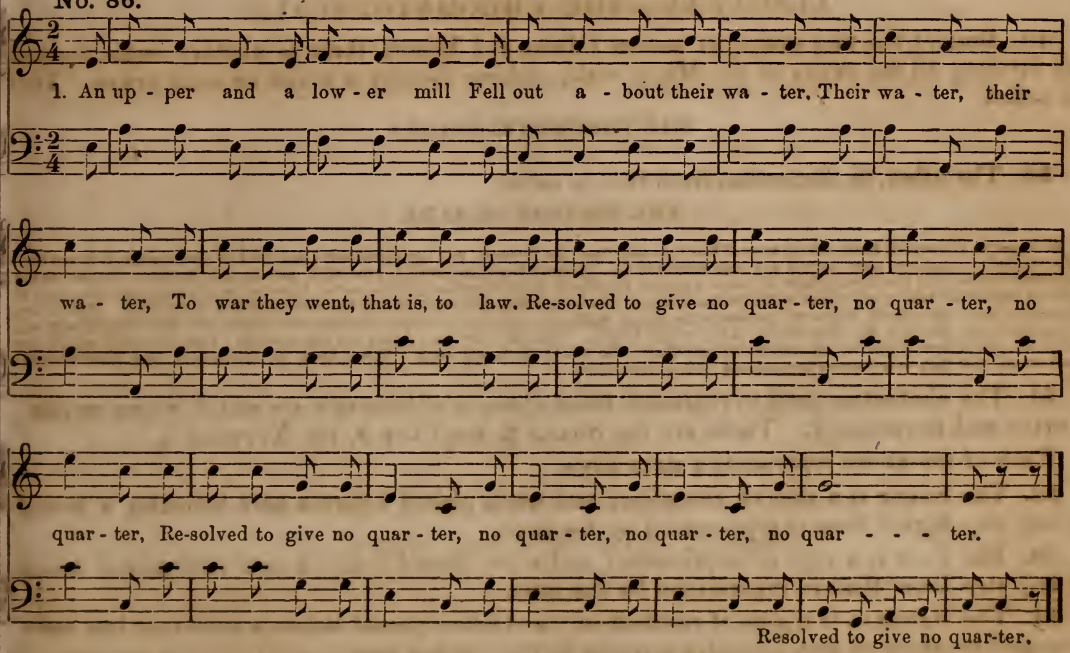
Song. The Winter Days.

No. 85.


1. The winter days are cold and chill, But long they cannot stay ; The pleasant spring will come again And melt the snow away.
2. No merry birds are singing now, Their voices all are still, But soon you'll hear their warbling notes From tree top, vale and hill.

*Major large. Minor small.

No. 86.


1. An up - per and a low - er mill Fell out a - bout their wa - ter. Their wa - ter, their
wa - ter, To war they went, that is, to law. Re-solved to give no quar - ter, no quar - ter, no
quar - ter, Re-solved to give no quar - ter, no quar - ter, no quar - ter, no quar - - - ter.
Resolved to give no quar-ter.

2. A lawyer was by each engaged,
And hotly they contended,
When fees grew slack, the war they waged
They said should soon be ended.

3. The heavy costs remaining still,
Were settled and no pother,
One lawyer took the *upper* mill,
The *lower* took the other.

LESSON XV.—THE CHROMATIC SCALE.

49. Besides the two scales or modes (Major and Minor), there is another scale, formed by dividing all the STEPS of the Major scale, making thereby a SCALE OF HALF STEPS This is called

THE CHROMATIC SCALE.*

50. The other, in distinction from this, is called

THE DIATONIC SCALE.†

NOTE.—The Chromatic Scale, being more difficult to sing than the Diatonic, and not being much required in plain music, it is not usually studied or practised until pupils are well versed in the Diatonic Scale, and able to read with considerable facility. But we would urgently recommend the introduction of either a part or the whole of the Chromatic Scale, as an exercise for the voice and ear, just as soon as pupils can read plain music in the Diatonic Scale. Do not attempt too much of this kind of study at any one time. One or two chromatic exercises at each lesson will generally be found sufficient, and, by judicious management, pupils will not become wearied. The easiest, and perhaps the most useful, is the sharp fourth. Next in order may follow the flat seventh, then the sharp second, flat third, &c., then from sharp one on, gradually introducing the whole Chromatic scale. If you have an instrument, play the chromatic scale often, that they may become accustomed to its progressions.

51. The characters used to represent these changes of intervals are called SIGNS OF ELEVATION and DEPRESSION. These are the SHARP ♯, the FLAT ♭, the NATURAL ♮:

Each of the above represents a HALF STEP.

52. The SHARP is a sign of elevation; and when placed before a note indicates a sound a *half step higher* than is represented by the note.

53. The FLAT is a sign of depression; and when placed before a note indicates a sound a *half step lower* than is represented by the note.

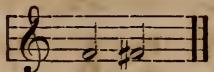
54. The NATURAL is a sign of restoration; and when placed before a note that has been changed by *sharp* or *flat*, indicates a return to the original tone.

* CHROMATIC.—From a Greek word, signifying *color*, the intermediate, or chromatic tones, having been formerly written with colored ink. The term may also have a figurative signification, as chromatics in music may be regarded as analagous to coloring in painting.

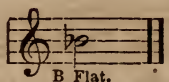
† DIATONIC.—From two Greek words, signifying *through the tones*, or from *the tones*.

ILLUSTRATION AND EXAMPLE.

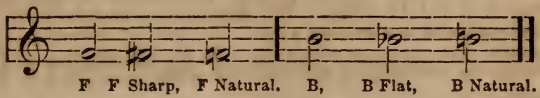
55. A sound a half step higher than F, called F SHARP, is represented by a note on F, with the sharp placed before it, thus:



56. A sound, half a step lower lower than B, called B FLAT is represented by a note on with a flat placed before it, thus:



57. When a sound, represented by the letter only, as B, F, D, &c., immediately follows, or takes the place of one that has been represented by sharp or flat, it is sometimes called NATURAL: as B natural, F natural, instead of B, F, &c. Thus:



NOTE.—Pupils may count, and ascertain how many, and what intervals of the scale may be divided,

QUESTIONS.

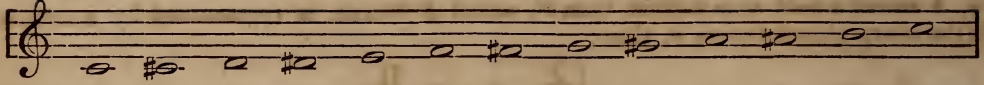
How many STEPS are there in the Diatonic Scale? How many HALF STEPS? What may be divided? Making thus a scale of? What is this scale called? The other?

NOTE.—In singing the Chromatic Scale, or exercises, with syllables, we use the vowel sound of *e* long, as in *mete*, for the sharps, (Di pronounced *Dee*, Ri *Ree*), and *a* long, as in *fate*, for the flats, (Se pronounced *Say*, Le *Lay*, &c.) By observing this rule, we are enabled to observe uniformity in printing the syllables.

Read the numerals thus: ONE, *sharp* one, TWO, *sharp* two: SEVEN, *flat* seven; SIX, *flat* six, &c. Read the letters thus: C, C *sharp*; D, D *sharp*, &c.

THE CHROMATIC SCALE. Ascending.

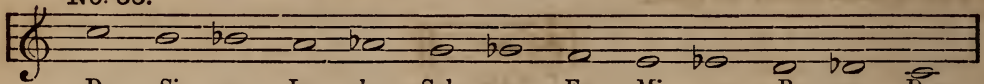
No. 87.



SYLLABLES.	Do	di	Re	ri	Mi	Fa	fi	Sol	si	La	li	Si	Do
NUMERALS.	1	♯1	2	♯2	3	4	♯4	5	♯5	6	♯6	7	8
LETTERS.	C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C

THE CHROMATIC SCALE. Descending.

No. 88.



Do	Si	se	La	le	Sol	se	Fa	Mi	me	Re	ra	Do.
8	7	♭7	6	♭6	5	♭5	4	3	♭3	2	♭2	1
C	B	B♭	A	A♭	G	G♭	F	E	E♭	D	D♭	C

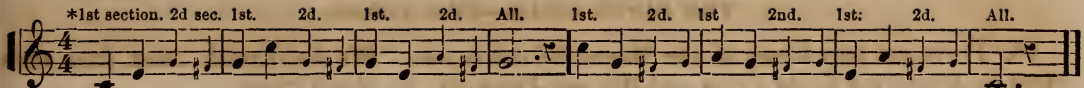
NOTE. Pupils may now sing the scale of C, and prepare to introduce one or two intervals of the Chromatic Scale, say sharp four, and sharp five, and flat seven. The teacher is recommended to introduce these with great care, and see that the Chromatic interval is correctly given. He will, of course, commence with the sharp fourth, not only as being the most natural, but the most useful also. In the introduction of these chromatic intervals an exercise similar to the following is recommended, varied of course, according to the judgment or taste of the teacher or aptness of the pupils.

School sing the scale, Teacher sing the scale. School sing up to five, and pause. Teacher sing five only. School sing one. Teacher sing five. School sing two. Teacher sing five. Teacher five. School four. Teacher five. Recommence, and school sing to four and pause and listen. Teacher sings *sharp four*, prolonging it and making it clear and distinct. He asks "Did I sing four or five? Answers will always be various, but some will say neither, QUES. "What then did I sing?" Some will say, (having been prepared for it,) "*sharp four.*" TEACHER. "If I sing any sound not belonging to the scale which you have learned, call it *a new sound,*" and now they sing as before. At the right time introduce again sharp four. The answers will be very general, "*a new sound!*" and the attention being thus called to the new sound they will soon wish to make it, and many will succeed in the first attempt while others will require more time and practice.

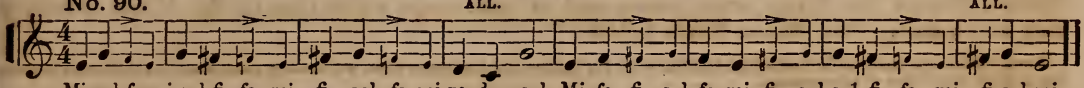
This method of introducing the Chromatic intervals occupies but a short time, is highly interesting to the pupils and is always sure of being successful, because it secures attention to the thing to be done.

SHARP FOUR.

No. 89.

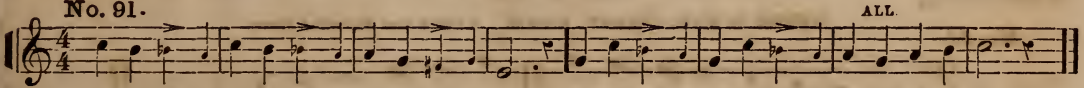

*1st section. 2d sec. 1st. 2d. 1st. 2d. All. 1st. 2d. 1st 2nd. 1st: 2d. All.
Do mi sol fi sol do sol fi sol mi la fi sol. Do sol fi sol la sol fi sol mi la fi sol do.

No. 90.



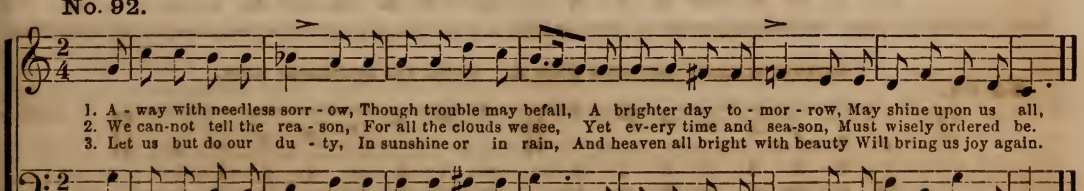
FLAT SEVEN.

No. 91.



AWAY WITH NEEDLESS SORROW. Flat Seven. Sharp Four.

No. 92.


1. A - way with needless sorr - ow, Though trouble may befall, A brighter day to - mor - row, May shine upon us all,
2. We can-not tell the rea - son, For all the clouds we see, Yet ev-ery time and sea-son, Must wisely ordered be.
3. Let us but do our du - ty, In sunshine or in rain, And heaven all bright with beauty Will bring us joy again.

*At the first it may be best for the teacher himself to sing the notes here assigned to the second section, or they may be played upon an instrument. The ear should be carefully trained by listening.

LESSON XVI.

THE MINOR SCALE.—TWO FORMS.

58. There are two forms of the MINOR SCALE in use. We distinguish them from each other by the terms FIRST FORM and SECOND FORM, of the Minor Scale.

59. In both forms of the Minor Scale the intervals differ from those in the Major.

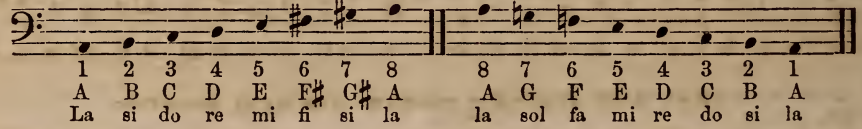
60. The chief difference (to the ear) between the Major and the Minor Scale is in the THIRD; that of the Major being composed of two steps while that of the Minor is only a step and a half. See Minor Scale below.

NOTE.—Those who have made themselves familiar with the intervals of the Major Scale will readily understand the difference between that and the Minor now to be presented.

61. In the first form of the Minor Scale the intervals are not the same in deseending as in ascending.

MINOR SCALE.—FIRST FORM. Called the Melodic form.

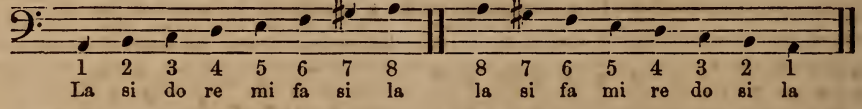
No. 93.



NOTE.—Let pupils examine the above by intervals of letters, and then give the form or order of intervals, ascending and descending.

MINOR SCALE.—SECOND FORM. Called the Harmonic form.

No. 94.



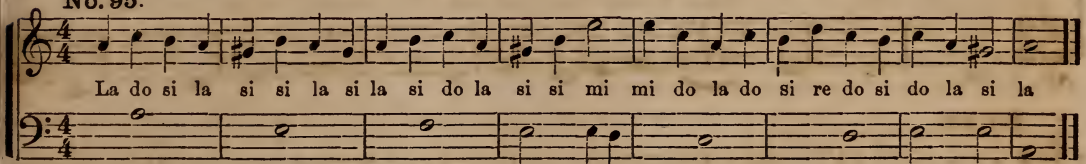
NOTE.—Pupils examine and name the order of intervals in second form of the Minor Scale. Questions.—Wherein do the two Minor Scales differ from each other? What is the order of intervals in the first form? Second form? Wherein do the Minor Scales differ from the Major? Examine and compare.

62. The RELATIVE MINOR to any Major key is found a sixth above (or a third below) the Major key note.

63. Every Major scale or key has its RELATIVE MINOR, and both have the same signature.

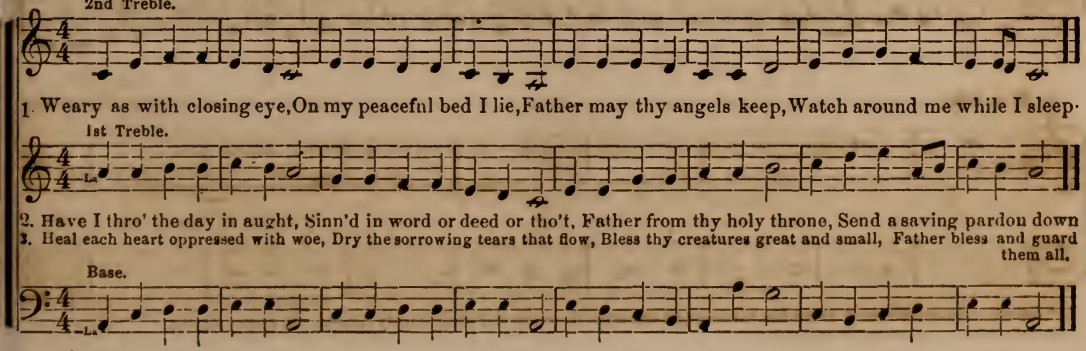
Exercise in A Minor. Relative of?

No. 95.



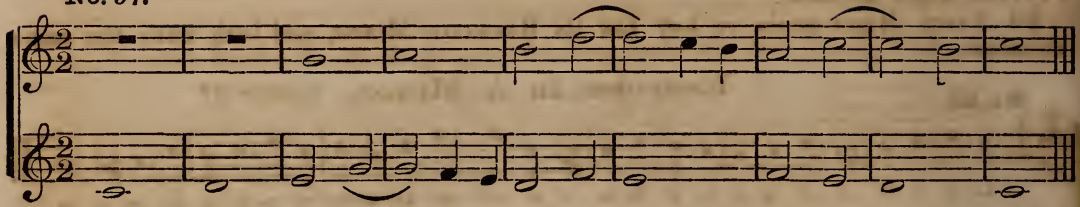
Weary as with closing eye. EVENING SONG,

No. 96. Key of? Relative of?


2nd Treble.
1. Weary as with closing eye, On my peaceful bed I lie, Father may thy angels keep, Watch around me while I sleep.
1st Treble.
2. Have I thro' the day in aught, Sinn'd in word or deed or tho't, Father from thy holy throne, Send a saving pardon down
3. Heal each heart oppressed with woe, Dry the sorrowing tears that flow, Bless thy creatures great and small, Father bless and guard them all.
Base.

Two voiced Canon Exercises.*

No. 97.



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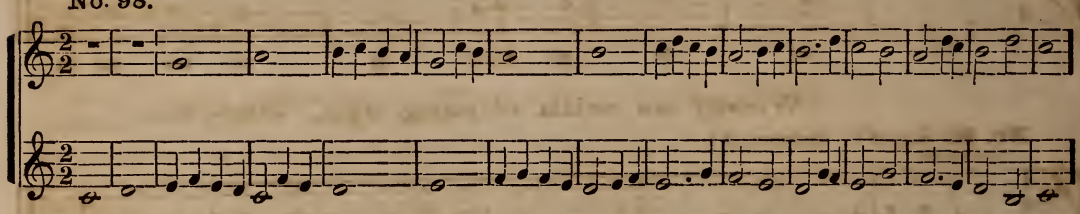

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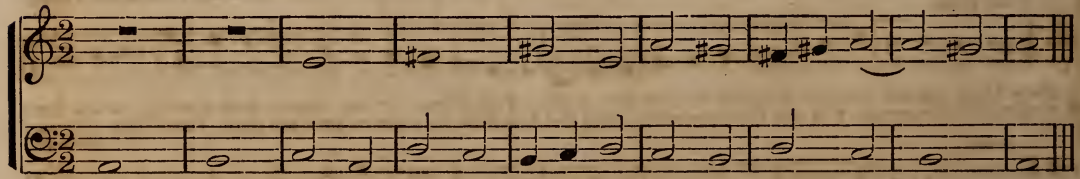


* Canon.—A composition in which the voices begin one after the other and successively take up the same subjects.

SONG FOR RECREATION.

No. 100. *Allegro.*

1. Come, come, come, Sil - ver lay, Meas-ure gay, Chas-ing ev - ery care a - way; Voi - ces free,
2, Come, come, come, Not a tear, Nor a fear Ev - er mars our pleasure here; Sweet the strain
Joy - ous - ly Swell in har-mo - ny Ev - ery eye is beam-ing bright, Ev - ery heart is
Wakes a - gain, Sooth-ing ev - ery pain, Live - ly notes our tongues employ, All u - ni - ted
D.C. Tra, la, la, la, la, la, la, Tra, la, la. la,
leap - ing light; Hap - py throng, Quick - ly join In the mer - ry song.
know the joy: Hearts re - bound To the sound Float - ing all a - round.
la, la, la, Hap - py throng, Quick - ly join In the mer - ry song.
Hearts re - bound To the sound Floating all a - round.

LESSON XVII.

TRANSPOSITION.

64. TRANSPOSITION is removing the pitch of the scale from one degree or tone to another either higher or lower.

65. The Scale is named after the letter upon which it is founded; as for instance, a scale founded on C is said to be *in the key* of C. C is its foundation tone or *pitch*. When the scale is removed to any other tone, higher or lower, it is *transposed*.

66. The scale may commence on any letter of the musical alphabet.

67. The *process* of transposition will be explained in a future lesson.

68. SIGN OF THE SCALE, OR SIGNATURE.—When music is written on any other scale than that of C, the signature or sign of the key is placed at the beginning of the piece of music. These signatures or signs are one or more SHARPS or FLATS. The reason for using these as the sign of the key will be apparent so soon as the process of transposition is understood. In order to read music in other scales or keys with as much ease and readiness as in the key of C, the pupil has only to make himself familiar with the signatures and then continue his practice.

TO THE TEACHER.—It will be well to illustrate by singing or playing the scale, and also some familiar melody Old Hundred, or any other—in different keys, calling the attention of the pupils to the fact that *that* is transposition. Pupils will at once recognize the melody as being the same, and upon questioning them as to "what is the difference," the answer will invariably be "it is higher" or "it is lower." That is transposition.

It will be well also in order to strengthen the impression now made of what transposition really is, and also of its utility, to give them the pitch of a familiar song, such for instance as "THE SINGER'S INVITATION," page 58, *to high*, say in F or G. They will find they cannot sing it, and then the question will naturally arise, "What is the matter?" and the obvious answer "it is too high," will readily follow. In other words it is on the *wrong pitch*—in the *wrong key*. Now take some other melody that is adapted to the key in which you have attempted to sing the "Singer's Invitation." "Welcome to School," page 40. and let them sing it. This it will appear is *just right*. Thus will be demonstrated the necessity of a change of pitch or KEY, as this is termed, for different musical pieces. Having proved this themselves, the pupils will not be likely to forget it.

They have now learned, 1st, what transposition is ; 2d, its use. It only remains to explain to them the method by which these changes so natural and useful, are represented in our musical alphabet, and the work is done. Having gained a knowledge of the thing itself, and its utility, it is quite as well to defer the explanation of the *modus operandi* to a later period, simply calling their attention for the present to some of the *signs* of transposition as in the following table of signatures.

It is an erroneous idea that pupils should not sing in the different keys until they can fully comprehend the *method* or process by which music is *represented* in these keys ; for let it never be forgotten that music is just as natural in one key as in another. A little child or a bird is just as likely to take his pitch in the key of B, five sharps, as in the key of C that we call natural. All that is necessary for the pupil to know in the early stages of the school is that he is now singing in this key, now in that ; this he may be told, or he may learn it himself by getting familiar with the pitch of C, and taking some other pitch (G or F, for instance) from that, or the name of the key in which he is about to sing may be written upon the board, or the *sign* of the key as before stated, may be given and he become familiar with it. There is no objection to either method, and there is no objection to his singing in all the keys, and becoming familiar with their relative position before the method of representation is explained and illustrated.

SIGNATURES TO ALL THE KEYS WITH SHARPS.

69. The signature to the key of G, (1st transposition with sharps,) is one sharp (♯.)

70. The signature to the key of D, (2d transposition with sharps,) is two sharps, (♯♯.)

71. The signature to the key of A, (3d transposition by sharps,) is three sharps, (♯♯♯.)

72. The signature to the key of E, (4th transposition by sharps,) is four sharps, (♯♯♯♯.)

73. The signature to the key of B, (5th transposition by sharps,) is five sharps, (♯♯♯♯♯.)

74. The signature to the key of F, (6th transposition by sharps,) is six sharps, (♯♯♯♯♯♯.)

EASY AND PROGRESSIVE COURSE THROUGH THE KEYS.

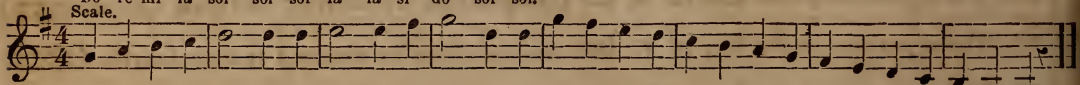
We present in this course a succession of easy and attractive songs and melodies, words and music mostly new, in all the keys in general use. The songs and exercises have been composed and arranged with much care, as well with reference to musical progressiveness and interest as to purity of sentiment and adaptedness. And while they contain no difficulties, rhythmical or melodic that may not be quickly and thoroughly overcome, they will be found, we think, to meet all the necessities of the young and earnest student in vocal music who has made his way thus far on the musical journey and now needs that regular, systematic practice which alone will make one proficient in the art; and we venture the assertion, that as advance is made, the interest both of teacher and pupil will be found on the increase to the end of the course.

We have introduced in this course a large variety of songs in all the keys. It is not intended that in order to go through the course all these songs should be practised. The teacher will select such as he considers best adapted to the wants of his class. Still where there is sufficient time we should strongly recommend a pretty strict conformity to the method here laid down—especially as there is such a variety. After this course has been thoroughly gone through with, frequent reviews will be pleasant and profitable. And in these we would reecommend the practice of passing rapidly from key to key, singing only one or two pieces in each.

No. 101. What signature? What transposition? Key of G.

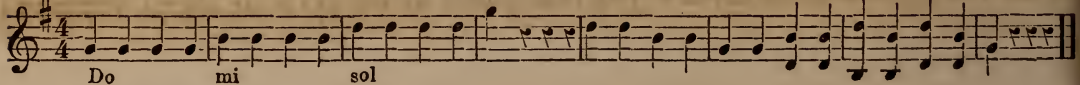
Do re mi fa sol sol sol la la si do sol sol.

Scale.



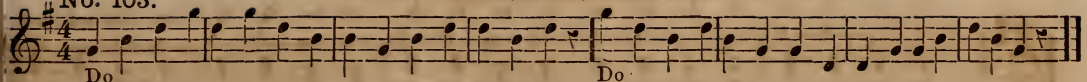
Now the scale of G, We will try, you and I, singing Do si la sol fa mi re do si la sol fa mi re do.

No. 102. ONE, THREE, FIVE, AND EIGHT.

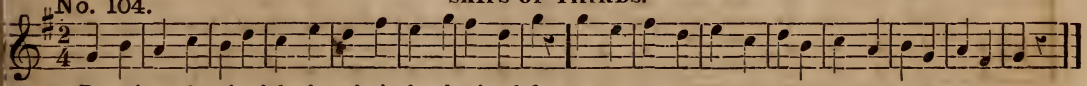


Do mi sol

No. 103. ONE , THREE, FIVE, AND EIGHT.



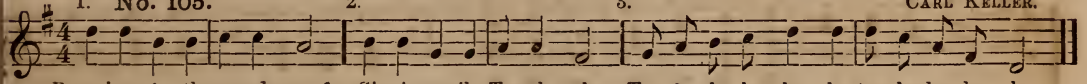
No. 104. SKIPS OF THIRDS.



Do mi re fa mi sol fa la sol si la do si sol do.

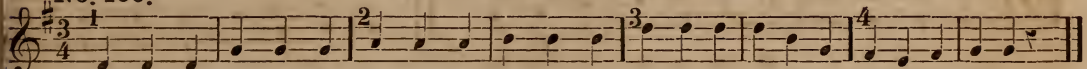
ROAMING O'ER THE MEADOWS FAR Round in three parts.

1. No. 105. 2. 3. CARL KELLER.



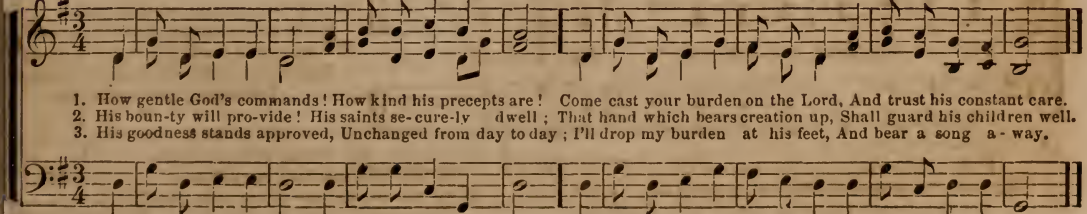
Roaming o'er the meadows far, Singing gaily Tra, la, la. Taa, la, la, la, la, la, tra, la, la, la, la.

No. 106. LET US ENDEAVOR.—Round.



Let us en - dea-vor To show, that when-ev - er We join in a song, We can keep time together.

107. Pavia. S. M.

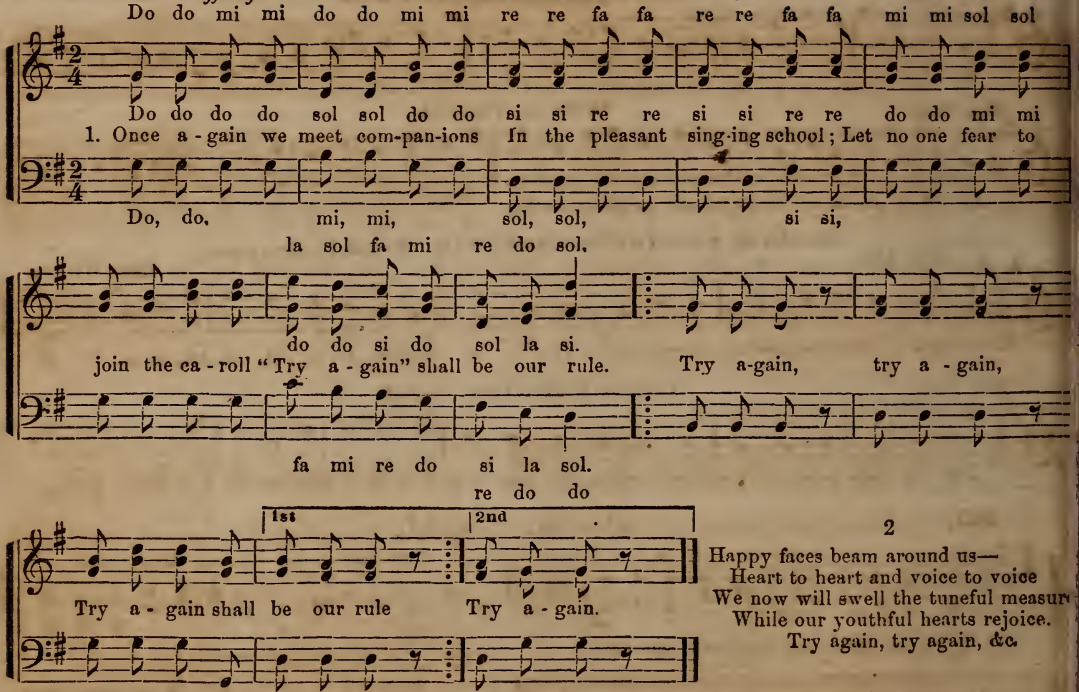


1. How gentle God's commands! How kind his precepts are! Come cast your burden on the Lord, And trust his constant care.
2. His boun-ty will pro-vide! His saints se-cure-ly dwell; That hand which bears creation up, Shall guard his children well.
3. His goodness stands approved, Unchanged from day to day; I'll drop my burden at his feet, And bear a song a - way.

25—*Two to a measure.*

No. 108. *Joyfully.*

The Meeting.


Do do mi mi do do mi mi re re fa fa re re fa fa mi mi sol sol
Do do do do sol sol do do si si re re si si re re do do mi mi
1. Once a - gain we meet com-pan-ions In the pleasant sing-ing school; Let no one fear to
Do, do, mi, mi, sol, sol, si si,
la sol fa mi re do sol,
do do si do sol la si.
join the ca - roll "Try a - gain" shall be our rule. Try a-gain, try a - gain,
fa mi re do si la sol.
re do do
1st
2nd
Try a - gain shall be our rule Try a - gain.

2

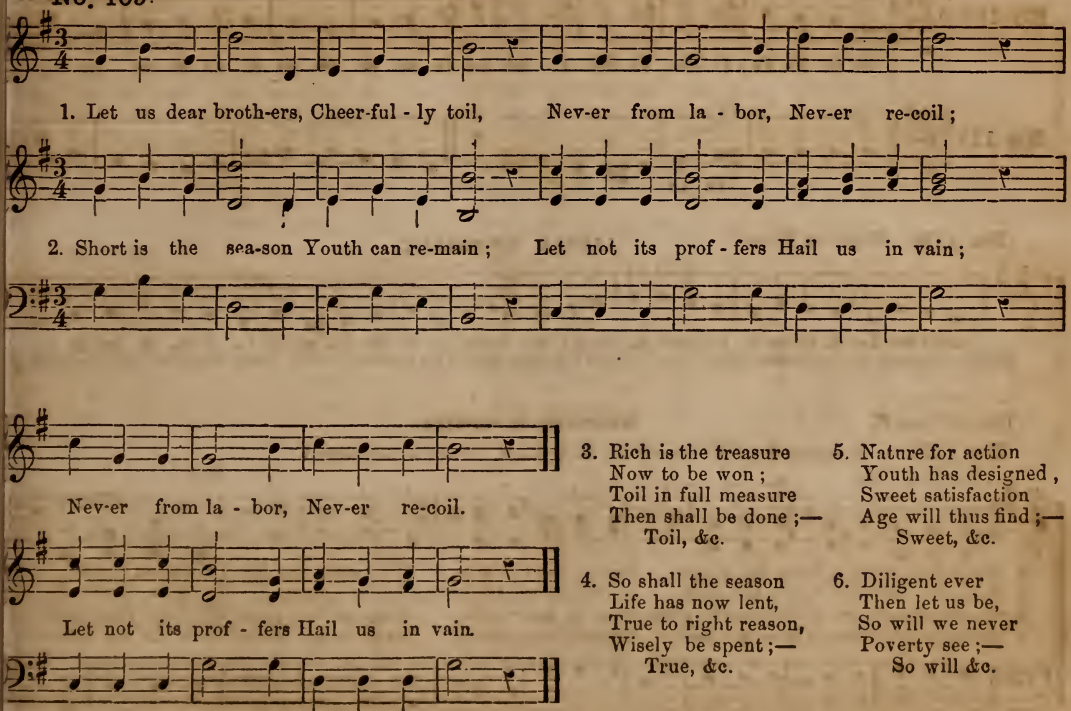
Happy faces beam around us—
Heart to heart and voice to voice
We now will swell the tuneful measure
While our youthful hearts rejoice.
Try again, try again, &c.

3. Childhood's joys will soon be over,
Fading like the summer flowers,
So may we grasp the fleeting sunshine,
Ere the darker shade is ours. Try again, &c.

4. Let us join our young companions.
In the pleasant singing school,
If we should fail we wont give over;
"Try again" shall be our rule. Try again, &c

Industry.

No. 109.


1. Let us dear broth-ers, Cheer-ful - ly toil, Nev-er from la - bor, Nev-er re-coil;
2. Short is the sea-son Youth can re-main; Let not its prof - fers Hail us in vain;
Nev-er from la - bor, Nev-er re-coil.
Let not its prof - fers Hail us in vain.

3. Rich is the treasure
Now to be won;
Toil in full measure
Then shall be done;—
Toil, &c.

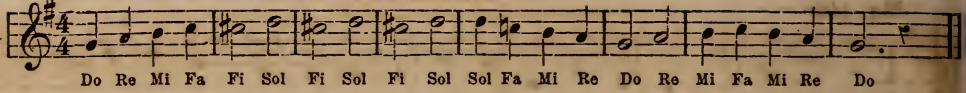
4. So shall the season
Life has now lent,
True to right reason,
Wisely be spent;—
True, &c.

5. Nature for action
Youth has designed,
Sweet satisfaction
Age will thus find;—
Sweet, &c.

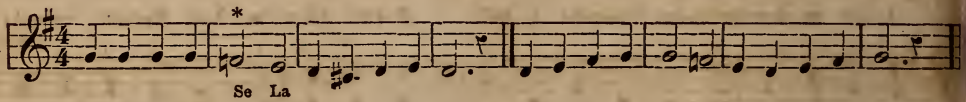
6. Diligent ever
Then let us be,
So will we never
Poverty see;—
So will &c.

Be careful to make the sharp fourth and flat seventh exactly right.

No. 110.

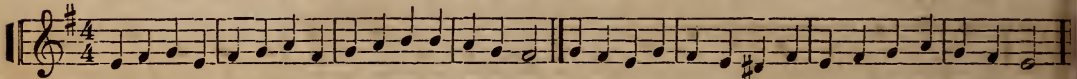


No. 111.



No. 112. Major or Minor?

LITTLE BROOKLET.


La Si Do La Si Do Re Si Do Re Mi Mi Re Do Si Do Si La Do Si La Si Si La Si Do Re Do Si La
Whith-er through the verdant meadow, Little brooklet dost thou flow? I am hastening to the ocean, Where all little brooklets go.

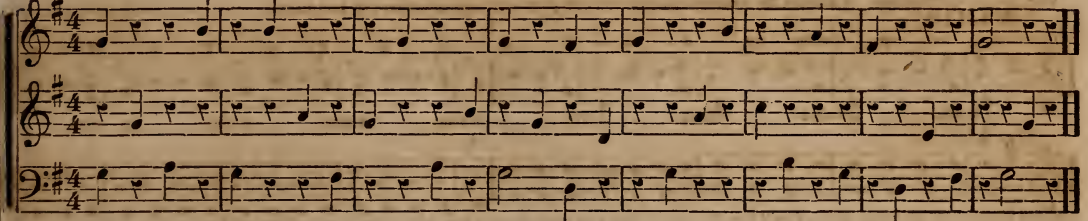
18—*One to each* 𝄽.

MORNING IS COMING.

No. 113. Be careful of the *flat seventh* and *sharp fourth*. Where do they occur?

Cheerfully. mp m mf Dim
1 Morning is coming, Stars fall a-way. Far on the hill tops, Glim-mers the day, Glimmers the day.
2 Feathery songsters Gai-ly re-sound, Flowerets are spreading O-dors a-round, O - dors a-round.
3 Silvery dew-drops Gleam on the grass, Bees to their labor, Hum as they pass, Hum as they pass.
4 Morning I hail thee, Af-ter my rest, Grateful e-mo-tions Swell in my breast, Swell in my breast.

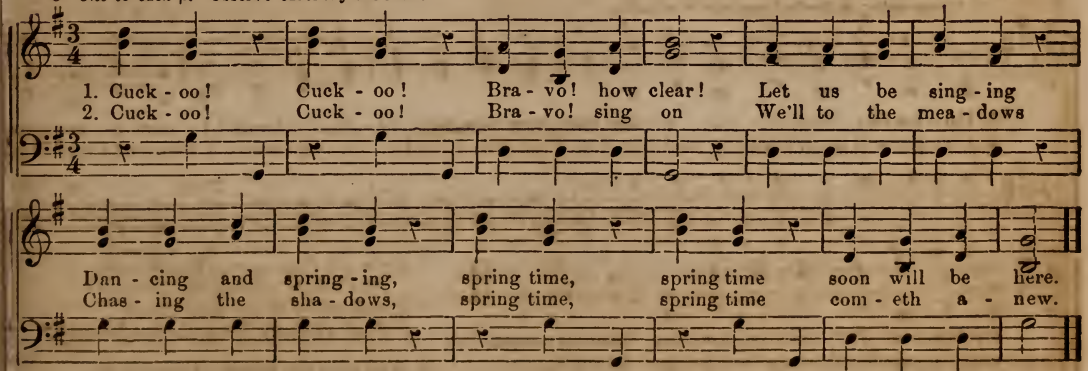
* Flat seventh.



Sing at first slowly but at each sucessive repetition take the movement a little faster.

No. 115. Cuckoo—Herald of Spring.

6—*One to each* ρ. Observe carefully the rests.


1. Cuck - oo! Cuck - oo! Bra - vo! how clear! Let us be sing - ing
2. Cuck - oo! Cuck - oo! Bra - vo! sing on We'll to the mea - dows
Dan - cing and spring - ing, spring time, spring time soon will be here.
Chas - ing the sha - dows, spring time, spring time com - eth a - new.

3. Cuckoo! cuckoo! Bravo! I say,
Thou hast foretold it,
Now we behold it;
Winter, winter hastens away.

4 Cuckoo! cuckoo! Bravo! how clear!
Let us be singing,
Dancing and springing,
Spring time spring time now we have here.

*ROUND.—"Awake."

18—*Two to the measure.* Exercise for commencing on the last part of a measure after the last beat.

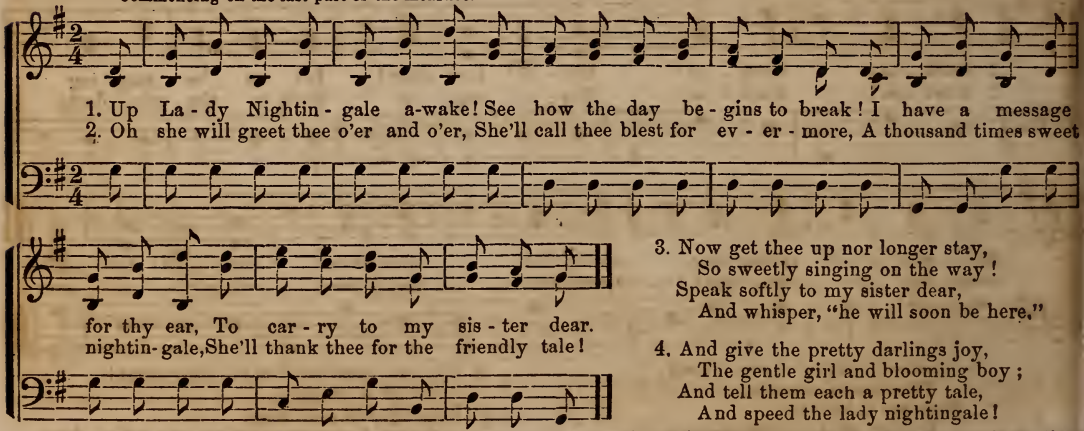
No. 116.

Down up down up down up d u d u d u d u d u d u
Awake awake awake arise a-rise a-rise a-rise a - rise.
Come haste away, Make no delay, You'll lose the day, If here you stay, Away away this pleasant day, Work while you may, And then to play.

To the Nightingale.

No. 117.

Commencing on the last part of the measure.


1. Up La - dy Nightin - gale a-wake! See how the day be - gins to break! I have a message
2. Oh she will greet thee o'er and o'er, She'll call thee blest for ev - er - more, A thousand times sweet
for thy ear, To car - ry to my sis - ter dear.
nightin-gale, She'll thank thee for the friendly tale!

3. Now get thee up nor longer stay,
So sweetly singing on the way!
Speak softly to my sister dear,
And whisper, "he will soon be here."

4. And give the pretty darlings joy,
The gentle girl and blooming boy;
And tell them each a pretty tale,
And speed the lady nightingale!

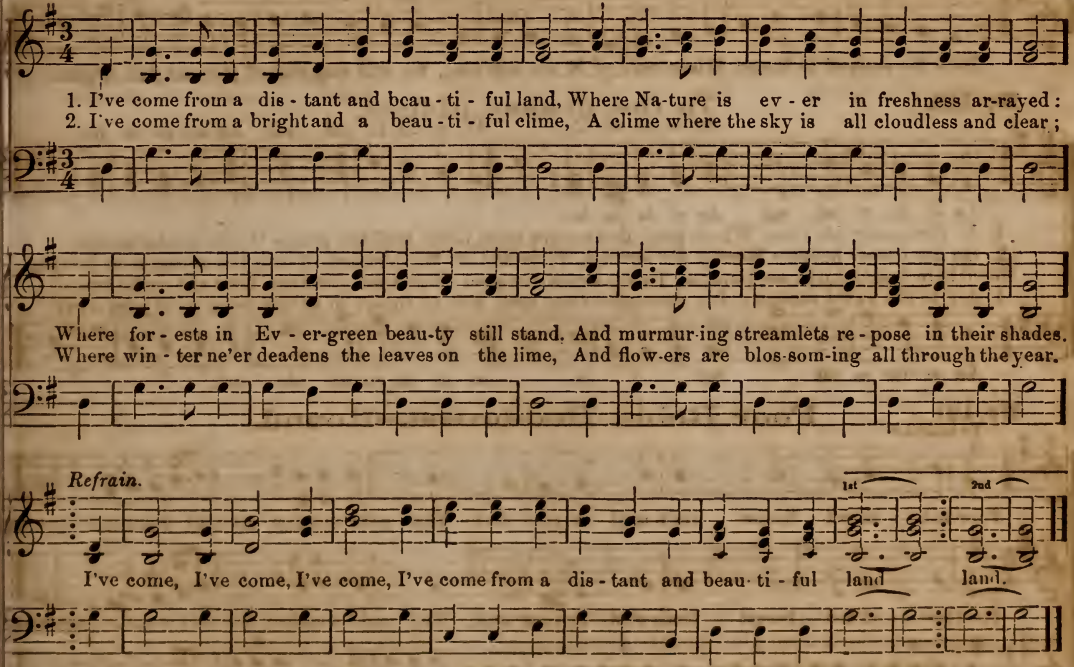
*All should sing this first as a single exercise several times before attempting it as a Round. It may then be sung first, in two then in three parts and finally in four parts.

Song of the South Wind.

Dotted quarters.

No. 118.

Words by R. S. Taylor.


1. I've come from a dis - tant and beau - ti - ful land, Where Na-ture is ev - er in freshness ar-rayed:
2. I've come from a bright and a beau - ti - ful clime, A clime where the sky is all cloudless and clear;
Where for - ests in Ev - er-green beau-ty still stand, And murmur-ing streamlets re - pose in their shades.
Where win - ter ne'er deadens the leaves on the lime, And flow-ers are blos-som-ing all through the year.
Refrain.
1st
2nd
I've come, I've come, I've come, I've come from a dis - tant and beau - ti - ful land land.

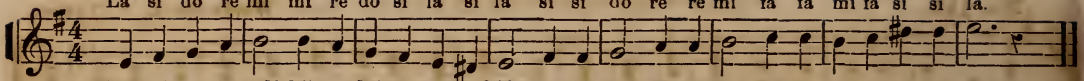
3. I've scented my breath from a thousand wild flowers
That bloom on the banks of each soft flowing stream;
I've swept the bright dew from the low orange bowers,
Whose golden fruits out from their foliage gleam.

4. I've come to awaken the flowers from sleep;
To bid the sweet singers come back to the grove;
And as on my journey I merrily keep,
I sing to the praise of our Father above,

No. 119. Relative Minor of ?

SCALE OF E MINOR.

La si do re mi mi re do si la si la si si do re re mi fa fa mi fa si si la.

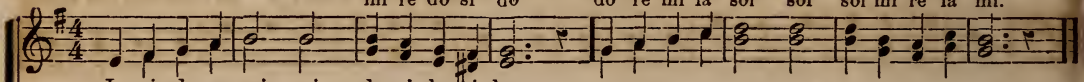


Now the scale of E Minor, Minor scale of E we will sing, We will sing full of joy and full of glee.

No. 120.

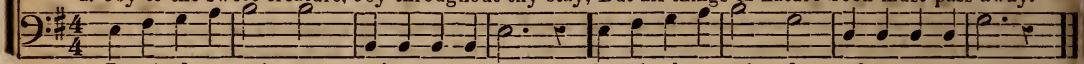
In the grassy places.

mi re do si do do re mi fa sol sol sol mi re fa mi.



La si do re mi mi do si la si la.

1. In the grassy pla - ces, Where fresh flowers are seen, Little lambkin grazes On the tender green.
2. On the grassy heather Merrily she springs, Feels like me the pleasure Which the spring time brings,
3. Where bright birds are blinking To the brook she goes, And when drinking Then she seeks repose,
4. Joy to the sweet creature, Joy throughout thy stay, But all things in nature Soon must pass away.

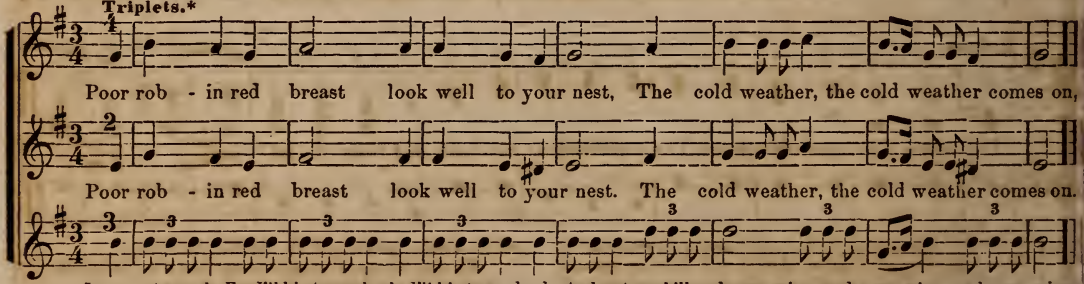


La si do re mi mi la la si do re mi do sol.

No. 121.

Poor Robin Red-breast.—Round.

Triplets.*



Poor rob - in red breast look well to your nest, The cold weather, the cold weather comes on,

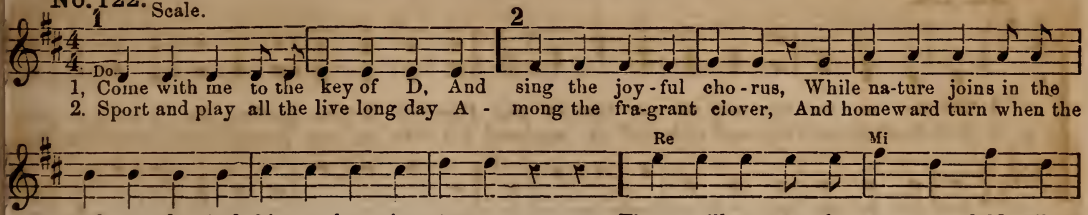
Poor rob - in red breast look well to your nest. The cold weather, the cold weather comes on.

I care not a rush, For I'll hie to my bush. I'll hie to my bush, And put my bill under my wing, under my wing, under my wing.

*Three notes in the time of two of the same kind.

"COME WITH ME TO THE KEY OF D." Canon. Two in one.

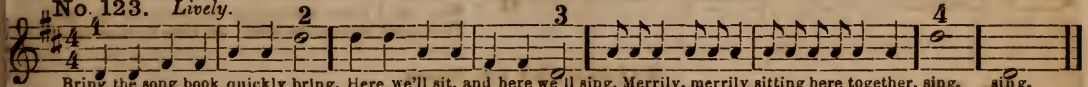
No. 122. Scale.



1, Come with me to the key of D, And sing the joy-ful cho-rus, While na-ture joins in the mel-o-dy And skies are beam-ing o'er us. There we'll stray to the o-pen fields Where wild flowers sweet are springing, Where songsters bright in the trees above their simple songs are singing.
2. Sport and play all the live long day A-mong the fra-grant clover, And homeward turn when the twilight comes And sport and play is o-ver, Homeward turn when the twi-light comes, And sport and play is o-ver. Yes, yes, homeward turn when twilight comes And sport and play is over.

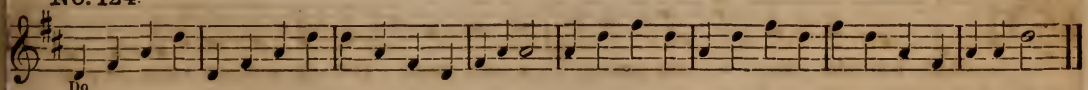
"BRING THE SONG BOOK." Round.

No. 123. *Lively.*



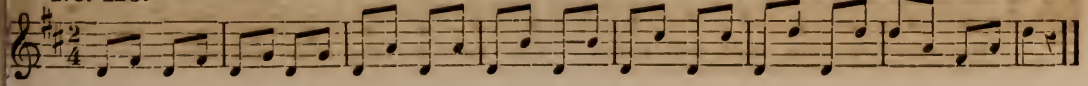
Bring the song book quickly bring, Here we'll sit, and here we'll sing, Merrily, merrily sitting here together, sing. sing.

No. 124.



No. 125.

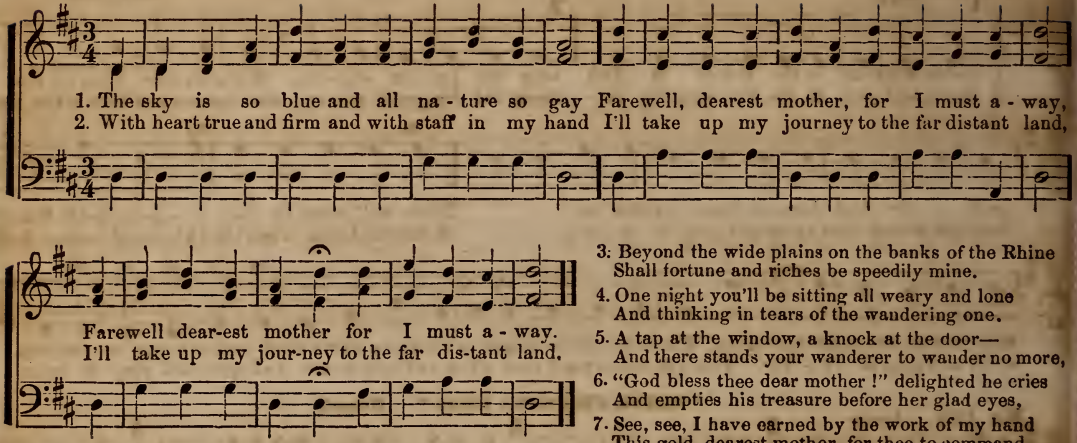
Sing backwards



Wanderer's Song.

12—*One to each quarter note.*

No. 126.


1. The sky is so blue and all na - ture so gay Farewell, dearest mother, for I must a - way,
2. With heart true and firm and with staff in my hand I'll take up my journey to the far distant land,
Farewell dear-est mother for I must a - way.
I'll take up my jour-ney to the far dis-tant land.

3: Beyond the wide plains on the banks of the Rhine
Shall fortune and riches be speedily mine.

4. One night you'll be sitting all weary and lone
And thinking in tears of the wandering one.

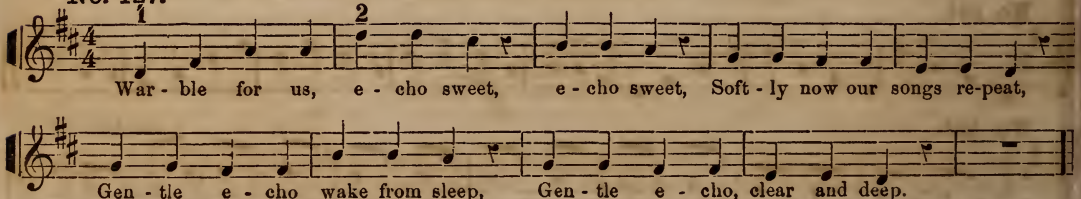
5. A tap at the window, a knock at the door—
And there stands your wanderer to wander no more,

6. "God bless thee dear mother!" delighted he cries
And empties his treasure before her glad eyes,

7. See, see, I have earned by the work of my hand
This gold, dearest mother, for thee to command,

WARBLE FOR US.—Canon.

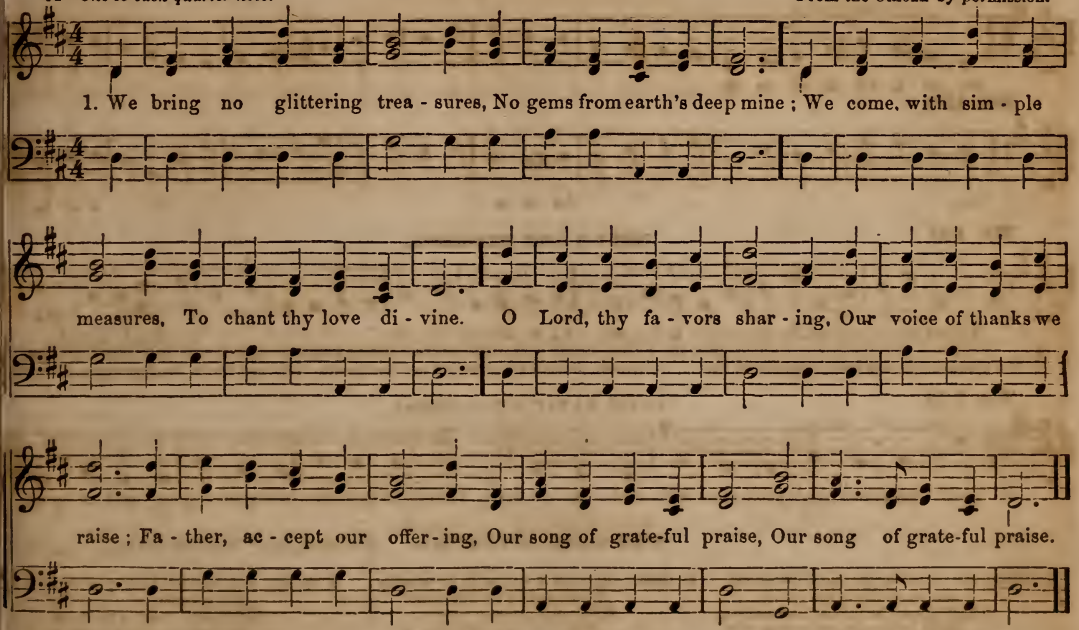
No. 127.



No. 128. **Tribute of Praise.** DEVOTIONAL

14—*One to each quarter note.*

From the ORIOLA by permission.*

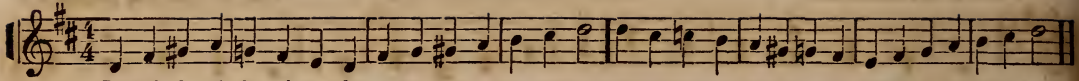

1. We bring no glittering trea - sures, No gems from earth's deep mine; We come, with sim - ple
measures, To chant thy love di - vine. O Lord, thy fa - vors shar - ing, Our voice of thanks we
raise; Fa - ther, ac - cept our offer - ing, Our song of grate-ful praise, Our song of grate-ful praise.

2. The dearest gift of heaven,
Love's written word of truth,
To us is early given,
To guide our steps in youth,
We hear the wondrous story,
The tale of Calvary;
We read of homes in glory,
From sin and sorrow free,

3. Saviour, bestow thy blessing;
Oh, teach us how to pray;
That each, thy fear possessing,
May tread life's onward way,
Then, where the pure are dwelling,
We'll hope to meet again;
And sweeter numbers swelling,
We'll join to praise thy name.

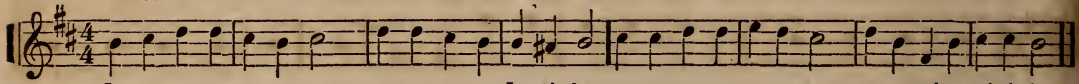
*ORIOLA—A complete Sunday School Hymn & Tune Book by W. B. BRADBURY

No. 129.



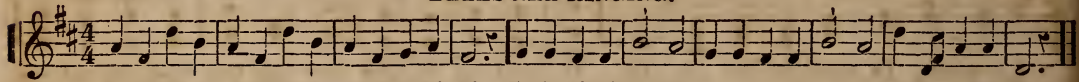
Do mi fi sol fa mi re do

No. 130.



La La si la mi si si la

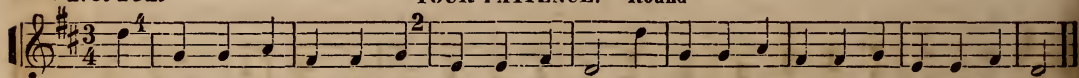
No. 131. **BELLS ARE RINGING.**



Sol, mi, do, la, sol, mi, do, la, sol, mi, fa, sol, mi. Fa, fa, mi, mi, la, sol, do, do, mi, sol, do.

1. Bells are ringing, Maids are singing, By the village tree, Wreaths and banners flying. Youth in vigor trying. Joy is wild and free.
2. Harvest over, Friend and neighbor Hasten to the green; Love with crown of myrtle, Health in for-est kirtle. Beauty reigns as queen

No. 132. **"YOUR PATIENCE."—Round**



Your patience and prudence will not be in vain, They'll help you to conquer a-gain and a-gain.

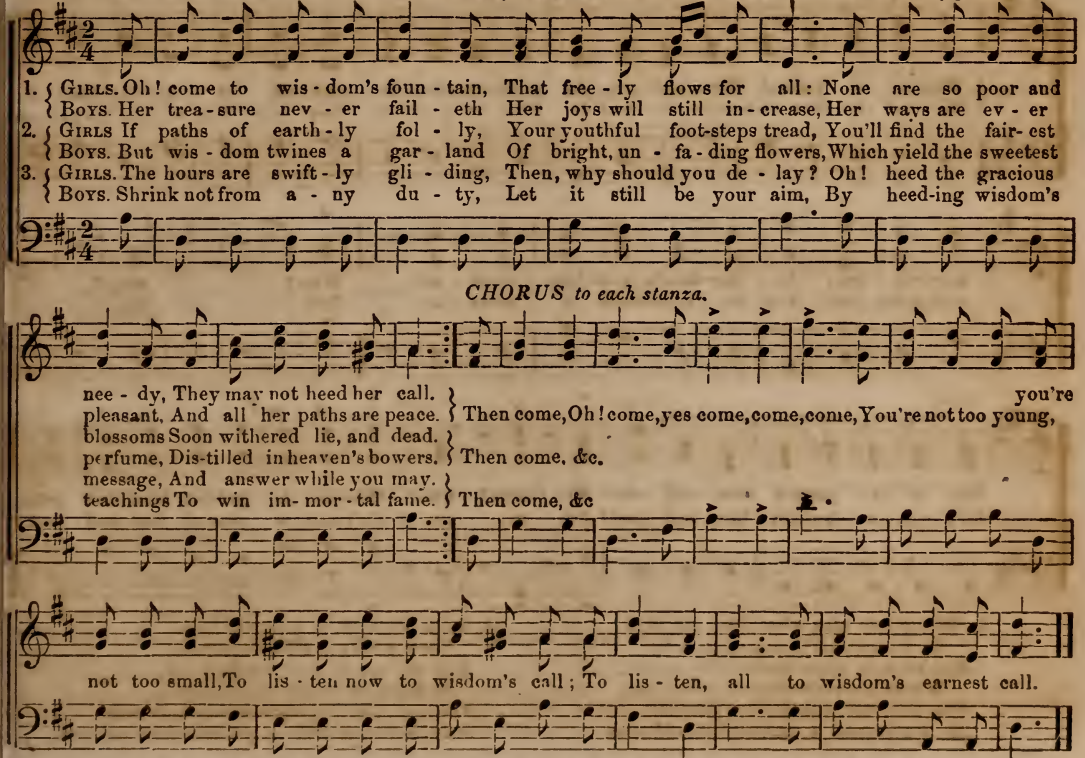
THE GOOD SHEPHERD. For music, see "WISDOM'S CALL," page 75.

1. GIRLS. Oh! come to the good Shepherd
And rest within his fold;
He'll guard you from temptation,
He'll keep you young and old,
BOYS. His love is all sufficient.
His grace will bear you through,
He'll aid you in your duties,
And teach you what to do.
Chorus.—Then, come, oh come, yes come, come, come,
You're not too young, you're not too old,
To rest in the good shepherd's fold.

2. GIRLS. Oh, who would wish to wander
From such a fold as this?
Without is gloomy terror,
Within is perfect bliss.
BOYS. Though rough the path, and thorny,
You will be safe from harm,
From all your foes defended,
By the good Shepherd's arm.
Chorus.—Then come, &c.

3. GIRLS. The world is full of trials,
And sorrow comes to all;
But happy those who listen
To the good Shepherd's call.
BOYS. For every grief that darkens,
And all the tears that dim,
Are sent to us in mercy,
To draw us nearer him.
Chorus.—Then come. &c.

25.—*Two to each measure.* Words by KATE CAMERON. Music from the "GOLDEN CHAIN," by permission.*

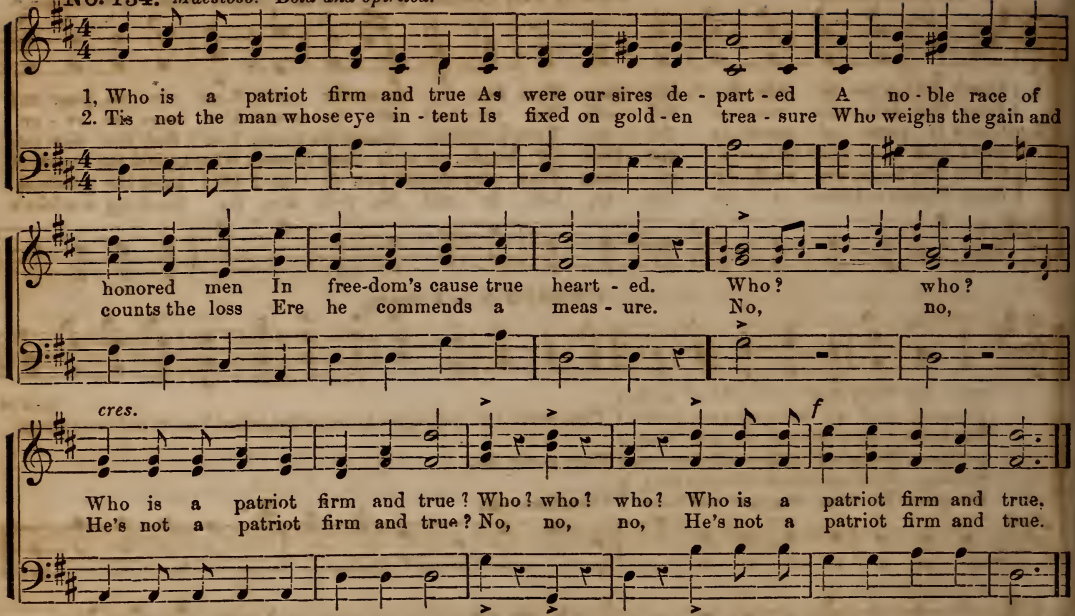

1. GIRLS. Oh! come to wis - dom's foun - tain, That free - ly flows for all: None are so poor and
BOYS. Her trea - sure nev - er fail - eth Her joys will still in - crease, Her ways are ev - er
2. GIRLS If paths of earth - ly fol - ly, Your youthful foot-steps tread, You'll find the fair- est
BOYS. But wis - dom twines a gar - land Of bright, un - fa - ding flowers, Which yield the sweetest
3. GIRLS. The hours are swift - ly gli - ding, Then, why should you de - lay? Oh! heed the gracious
BOYS. Shrink not from a - ny du - ty, Let it still be your aim, By heed-ing wisdom's
CHORUS to each stanza.
nee - dy, They may not heed her call.
pleasant, And all her paths are peace.
blossoms Soon withered lie, and dead.
perfume, Dis-tilled in heaven's bowers.
message, And answer while you may.
teachings To win im- mor - tal fame.
Then come, Oh! come, yes come, come, come, You're not too young, you're
Then come, &c.
Then come, &c
not too small, To lis - ten now to wisdom's call; To lis - ten, all to wisdom's earnest call.

*THE GOLDEN CHAIN—A new and very popular Sunday School Singing Book by WM. B. BRADBURY.

6—*Two to each quarter note.*

Who is a patriot.

No. 134. *Maestoso. Bold and spirited.*


1, Who is a patriot firm and true As were our sires de - part - ed A no - ble race of
2. Tis not the man whose eye in - tent Is fixed on gold - en trea - sure Who weighs the gain and
honored men In free-dom's cause true heart - ed. Who? who?
counts the loss Ere he commends a meas - ure. No, no,
cres.
f
Who is a patriot firm and true? Who? who? who? Who is a patriot firm and true,
He's not a patriot firm and true? No, no, no, He's not a patriot firm and true.

3. 'Tis not the man who views his kind
As tools to serve and raise him,
But he who loves his country's good,
Whose noble deeds will praise him.
Yes, yes, yes, yes, he is a patriot,
He is a patriot, a patriot firm and true.

4. Such brothers, is a patriot true,
Such were our sires departed,
And we will be such patriots too,
In freedom's cause true hearted,
Yes, yes, yes, yes, such were our fathers,
Such were our fathers, patriots firm and true.

No. 135. What to love.

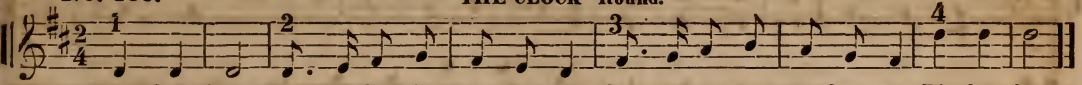
18.—*One to each qurter note.*

m.
CRES
CEN
1, I lov'd a song-bird of the spring I lov'd its warbling lay, But ah my singer spread his wing And
2. I lov'd a but-ter-fly so fair With pin-ion gold-en bright Among the tu-lips rich and rare It
DO
rose and soar'd a-way, And rose and soar'd a-way.
wander'd from my sight, It wander'd from my sight.

3. I loved a rose, I loved it best
Of all I yet had found,
But when the sun had reached the West,
Its bright leaves strewed the ground.

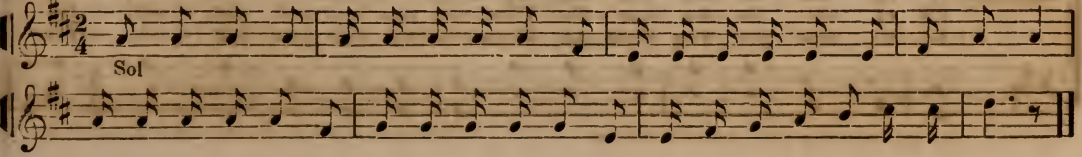
4. What can I love that takes no flight
Nor fades with breeze nor blast;
O love the truth! the truth both bright
And beautiful will last.

No. 136. THE CLOCK Round.



No. 137. EXERCISE IN SIXTEENTH NOTES.

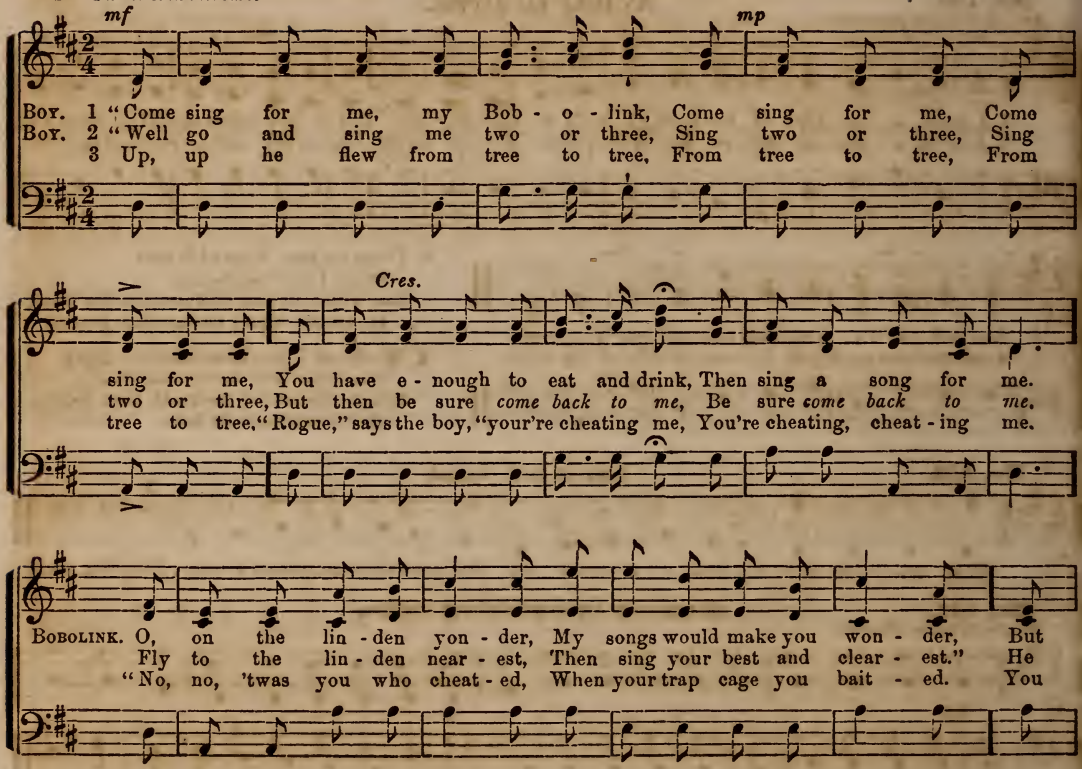
Sing with La or syllables.

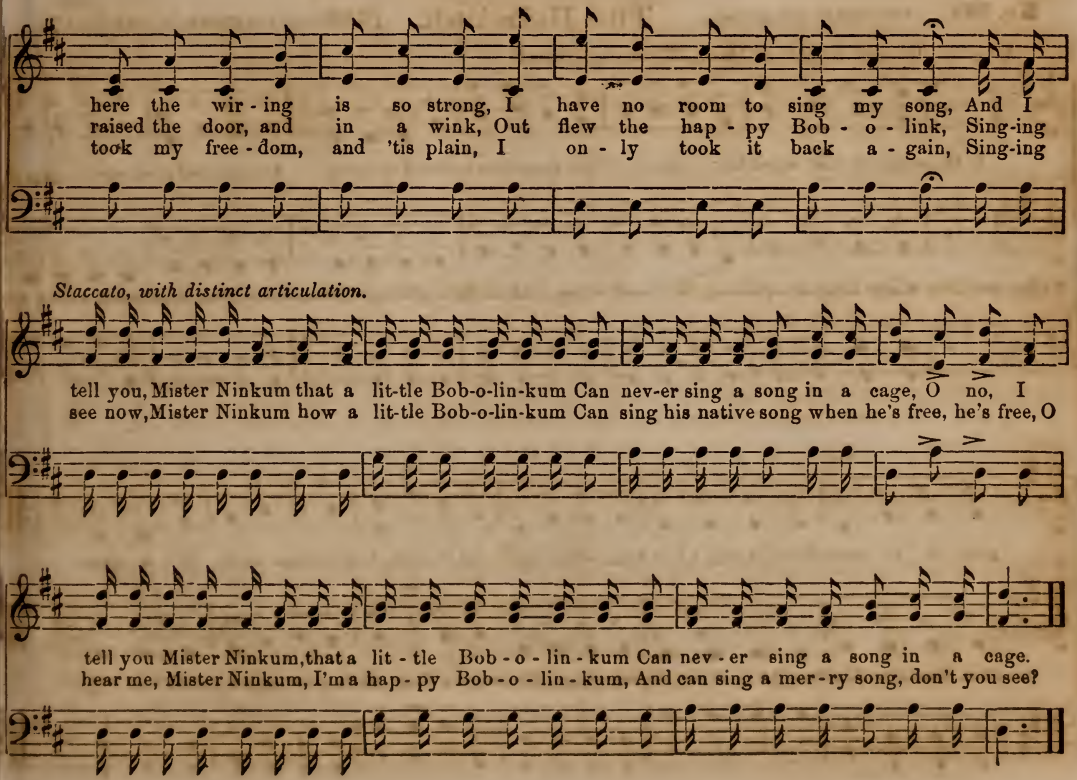


No. 138.

16—*Two to each measure.*

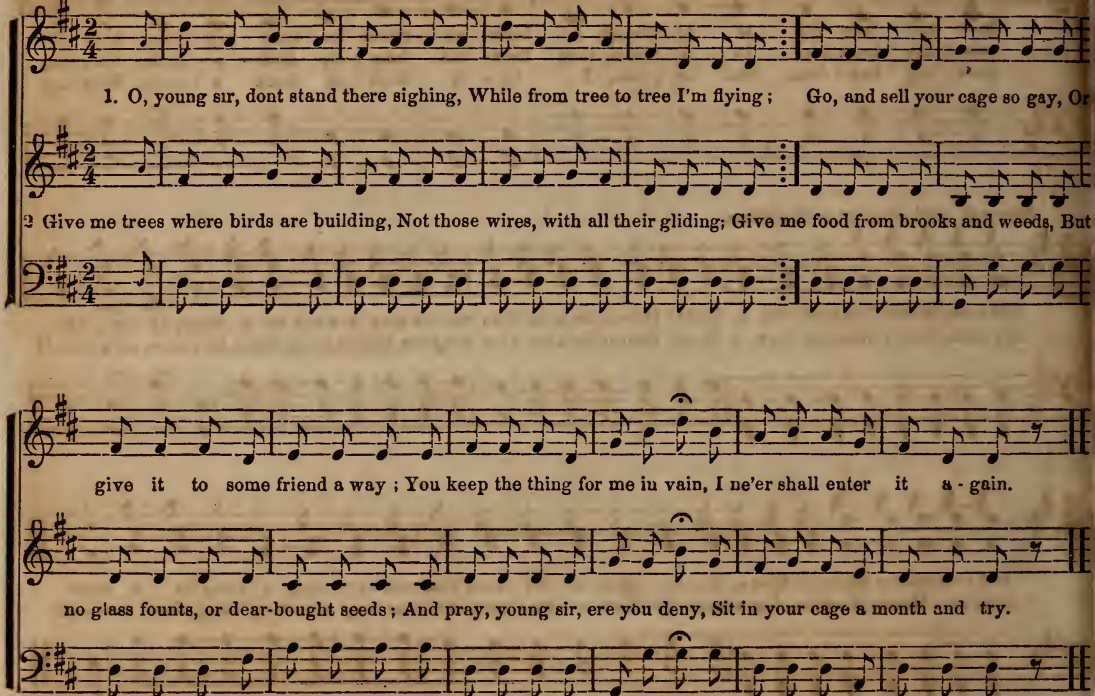
The Boy and the Bobolink.


mf
mp
Cres.
Boy. 1 "Come sing for me, my Bob - o - link, Come sing for me, Come
Boy. 2 "Well go and sing me two or three, Sing two or three, Sing
3 Up, up he flew from tree to tree, From tree to tree, From
sing for me, You have e - nough to eat and drink, Then sing a song for me.
two or three, But then be sure *come back to me*, Be sure *come back to me*,
tree to tree, "Rogue," says the boy, "your're cheating me, You're cheating, cheat - ing me.
Bobolink. O, on the lin - den yon - der, My songs would make you won - der, But
Fly to the lin - den near - est, Then sing your best and clear - est." He
"No, no, 'twas you who cheat - ed, When your trap cage you bait - ed. You

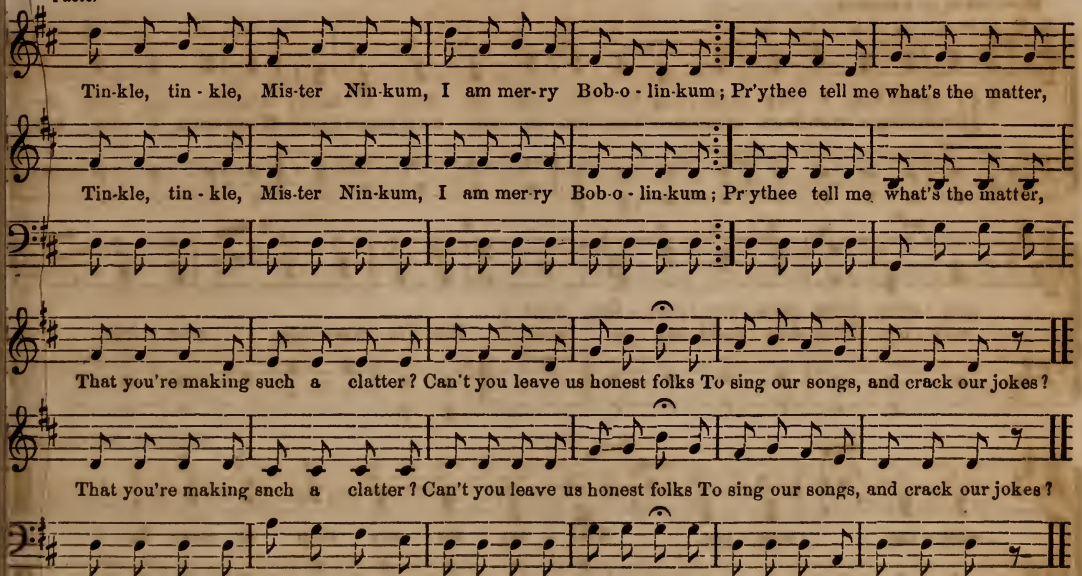

here the wir - ing is so strong, I have no room to sing my song, And I
raised the door, and in a wink, Out flew the hap - py Bob - o - link, Sing-ing
took my free - dom, and 'tis plain, I on - ly took it back a - gain, Sing-ing
Staccato, with distinct articulation.
tell you, Mister Ninkum that a lit-tle Bob-o-lin-kum Can nev-er sing a song in a cage, O no, I
see now, Mister Ninkum how a lit-tle Bob-o-lin-kum Can sing his native song when he's free, he's free, O
tell you Mister Ninkum, that a lit - tle Bob - o - lin - kum Can nev - er sing a song in a cage.
hear me, Mister Ninkum, I'm a hap - py Bob - o - lin - kum, And can sing a mer - ry song, don't you see?

No. 139. 10---*Two to each measure.* # The Bobolink. [Bobolink's answer to the Boy.]

Allegro. 1*st time as Solo or Duett,* 2*d time as Chorus.*


1. O, young sir, dont stand there sighing, While from tree to tree I'm flying; Go, and sell your cage so gay, Or
2 Give me trees where birds are building, Not those wires, with all their gliding; Give me food from brooks and weeds, But
give it to some friend a way; You keep the thing for me in vain, I ne'er shall enter it a - gain.
no glass founts, or dear-bought seeds; And pray, young sir, ere you deny, Sit in your cage a month and try.

Faster

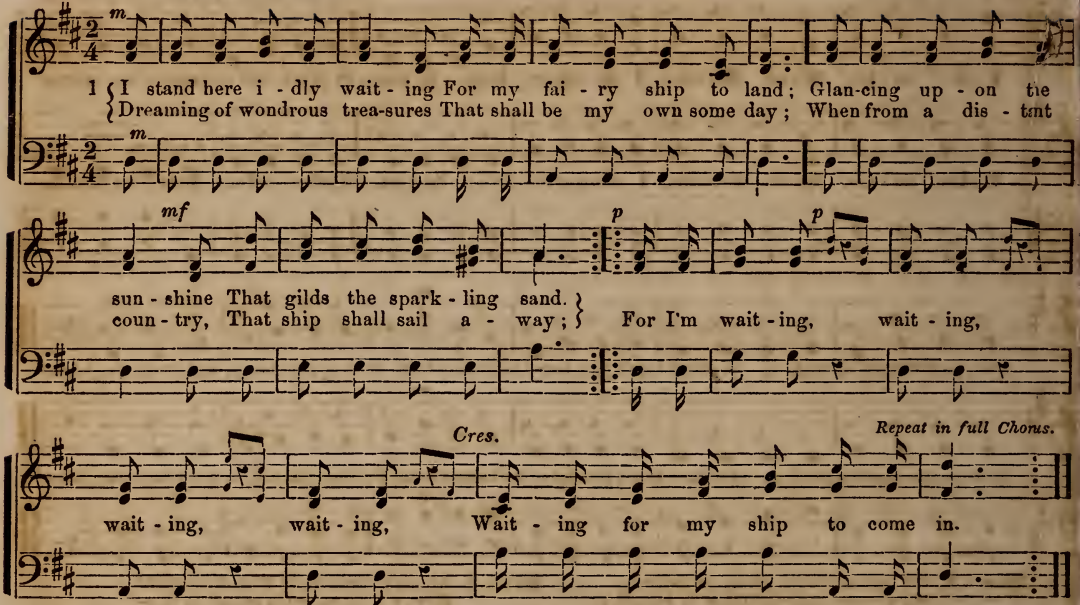

Tin-kle, tin - kle, Mis-ter Nin-kum, I am mer-ry Bob-o - lin-kum; Pr'ythee tell me what's the matter,
Tin-kle, tin - kle, Mis-ter Nin-kum, I am mer-ry Bob-o - lin-kum; Pr'ythee tell me what's the matter,
That you're making such a clatter? Can't you leave us honest folks To sing our songs, and crack our jokes?
That you're making such a clatter? Can't you leave us honest folks To sing our songs, and crack our jokes?

SOLO. 3. I'll tell all birds, alone or mated,
How your cage for them is baited,—
CHO. Tell all birds, alone or mated,
How your cage for them is baited,—
DUETT. And if you decoy them in,
Don't scold if they get out again—
Freedom's the right of bird and man,
And he may keep it if he can.
CHO. Tinkle, tinkle, Mister Ninkum, &c.

BOY. 4 Dear Bobolink, O stop a minute!
Here's a house with sugar in it,—
CHO. Dear Bobolink, O stop a minute!
Here's a house with sugar in it;
DUETT. Stop till you have eaten then
You may fly right away again,
BOBOL'K. No! indeed I'd be a dunce
To let you cheat me more than once.
CHO. Tinkle, tinkle, Mister Ninkum, &c.

No. 140. "When my ship comes in."

13.—*Two to each measure.*

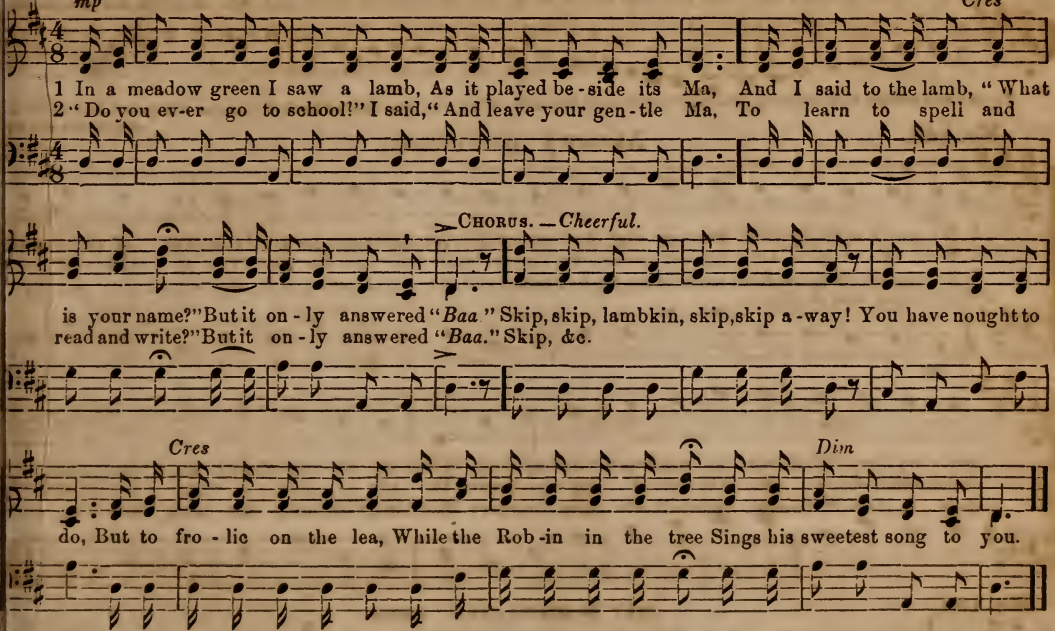

m
1 I stand here i - dly wait - ing For my fai - ry ship to land; Glan-cing up - on the
Dreaming of wondrous trea-sures That shall be my own some day; When from a dis - tant
m
mf
p
p
sun - shine That gilds the spark - ling sand.
coun - try, That ship shall sail a - way;
For I'm wait - ing, wait - ing,
Cres.
Repeat in full Chorus.
wait - ing, wait - ing, Wait - ing for my ship to come in.

2 I then shall build a palace,
So beautiful and grand,
The very sun will wonder
To see it in this land;
The gates shall glow with splendor,
The fountains rain down pearls,
The birds shall sing forever,
In merry, merry whirls,
For I'm waiting, waiting,
Waiting for my ship to come in.

3 The days are pleasant to me,
With the friends I dearly love;
They might be less delightful,
In some enchanted grove;
Yet to those who cluster round me,
I sometimes gaily say,
You shall share this fairy fortune,
When it comes to me some day;
For I'm waiting, waiting, waiting,
Waiting for my ship to come in.

18 *Two to each measure,*

Words and melody in part by R. S. TAYLOR.

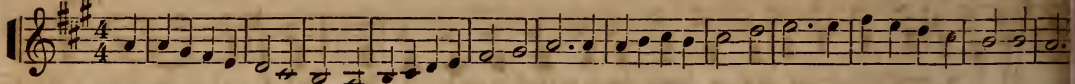

mp
Cres
1 In a meadow green I saw a lamb, As it played be-side its Ma, And I said to the lamb, "What
2 "Do you ev-er go to school!" I said, "And leave your gen-tle Ma, To learn to spell and
CHORUS.—*Cheerful.*
is your name?" But it on-ly answered "*Baa*" Skip, skip, lambkin, skip, skip a-way! You have nought to
read and write?" But it on-ly answered "*Baa.*" Skip, &c.
Cres
Dim
do, But to fro-lic on the lea, While the Rob-in in the tree Sings his sweetest song to you.

3 "Do you ever quarrel with your mates?
Or disobey your Ma?
Or ever have a wicked thought?"
But it only answered, "*Baa*,"
Skip, &c.

4 Then across the meadow green it skipped,
As it played beside its Ma;
And to every question I would ask,
It would only answer, "*Baa*."
Skip, &c.

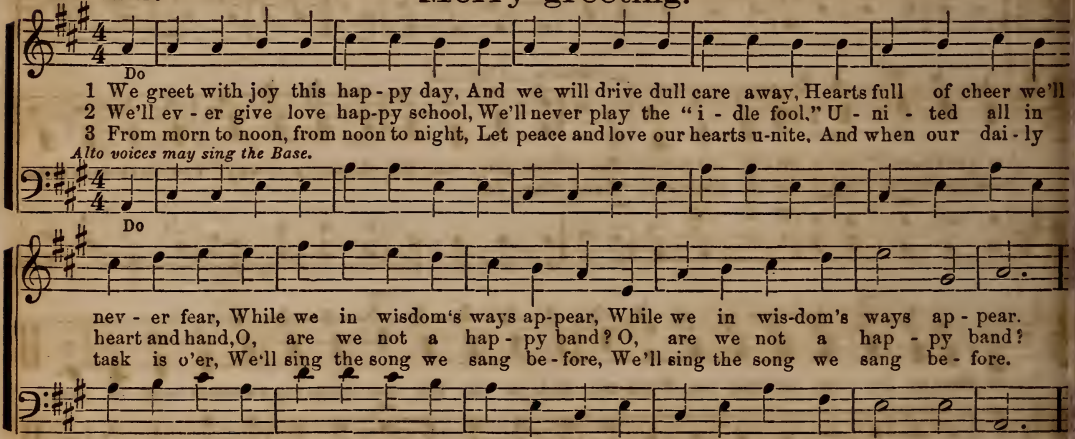
No. 142. Scale. Key of A. Signature?

Do do si la sol fa mi re do re mi fa sol la si do do do re mi re mi fa sol sol la sol fa mi re re do.



The sun looks down with cheering glow, And smiles upon the earth below, The trees spread forth their arms with pride, And throw their shelter far and wide

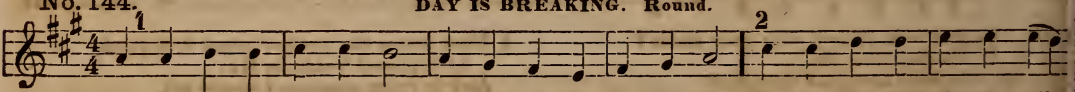
No. 143. Merry greeting.



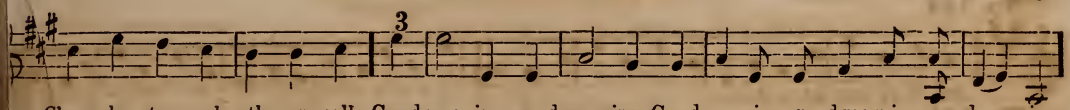
1 We greet with joy this hap - py day, And we will drive dull care away, Hearts full of cheer we'll
2 We'll ev - er give love hap-py school, We'll never play the "i - dle fool." U - ni - ted all in
3 From morn to noon, from noon to night, Let peace and love our hearts u-nite, And when our dai - ly

nev - er fear, While we in wisdom's ways ap-pear, While we in wis-dom's ways ap - pear.
heart and hand, O, are we not a hap - py band? O, are we not a hap - py band?
task is o'er, We'll sing the song we sang be - fore, We'll sing the song we sang be - fore.

No. 144. DAY IS BREAKING. Round.



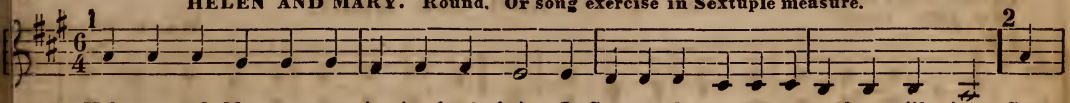
1 Day is breaking o'er the hills, Dawning on the lit - tle rills, Rouse ye, brothers, sis- ters all,
2 Sing we then our morning song, We have sung it oft and long, Eve-ry morn 'tis fresh and new,
3 Welcome back the friendly sun, He a long night's work has done, He has been while we have slept,
4 So we sing our morning song, We have sung it oft and long, Eve-ry morn 'tis fresh and new,



Cheer-ly to each oth-er call, Good morning, good morning, Good morning, good morning, good morning.
As the pear-ly drops of dew, Good morning, good morning, Good morning. good morning, good morning.
Been where many waked and wept, Good morning, good morning, Good morning, good morning. good morning.
As the pear-ly drops of dew. Good morning, good morning, Good morning, good morning. good morning.

No. 145.

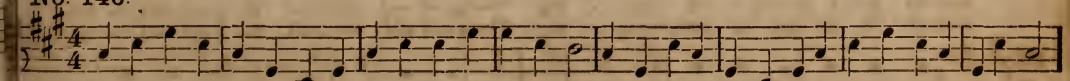
HELEN AND MARY. Round. Or song exercise in Sextuple measure.



1 Hel-en and Ma-ry your sing-ing books bring, In Sex-tu-ple measure a round we will sing; Come
2 All in-to ser-vice, in mu-sic we'll bring, Thus gaily and cheerly our voi-ces shall ring; All
3 Teachers and scholars, in sing-ing u-nite, And welcome each other in songs of de-light; Good

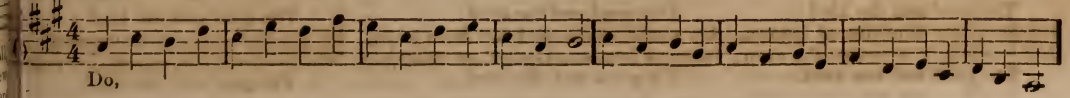
Jo-seph and Hen-ry, bring Wil-lie a-long, With Net-tie and Sa-rah to join in the song.
ring-ing and sing-ing, all mer-ry and glad, O, none should be moo-dy, O, none should be sad.
morning, dear schoolmates, dear teacher and friend, Good morning to all, and our mer-ry song ends.

No. 146.



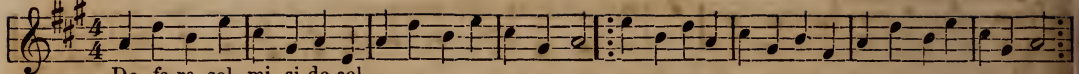
Do,

No. 147.

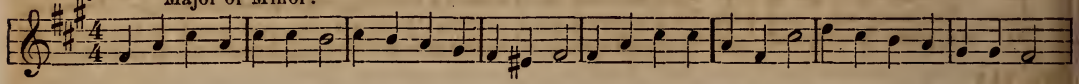


Do,

No. 148.



No. 149. Major or Minor?

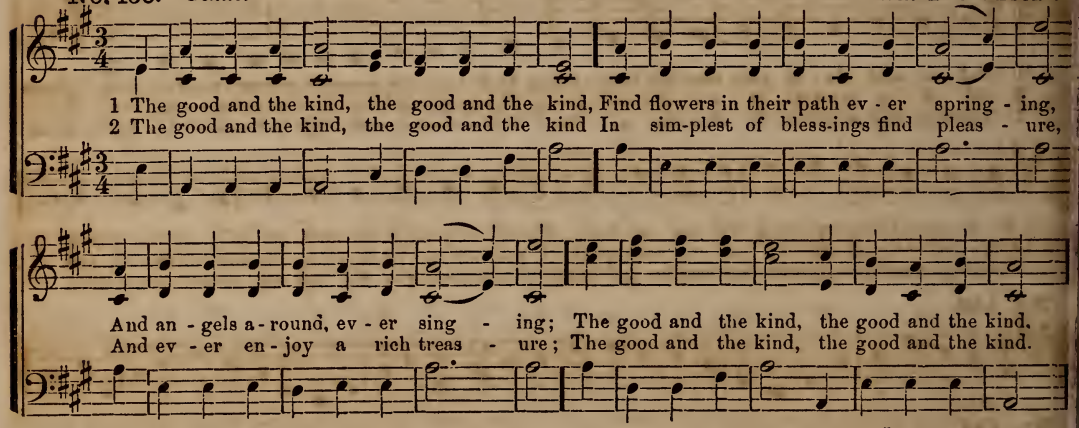


16—*One to each measure.*

No. 150. *Gentle.*

The good and the kind.

Wm. B. Bradbury.


1 The good and the kind, the good and the kind, Find flowers in their path ev - er spring - ing,
2 The good and the kind, the good and the kind In sim-plest of bless-ings find pleas - ure,
And an - gels a - round, ev - er sing - ing; The good and the kind, the good and the kind.
And ev - er en - joy a rich treas - ure; The good and the kind, the good and the kind.

3

The good and the kind
Rejoice in the sunshine of heaven,
And peacefully welcome the even;
The good and the kind.

4

The good and the kind
Are useful, and shrink not from labor,
To serve brother, kindred, or neighbor;
The good and the kind.

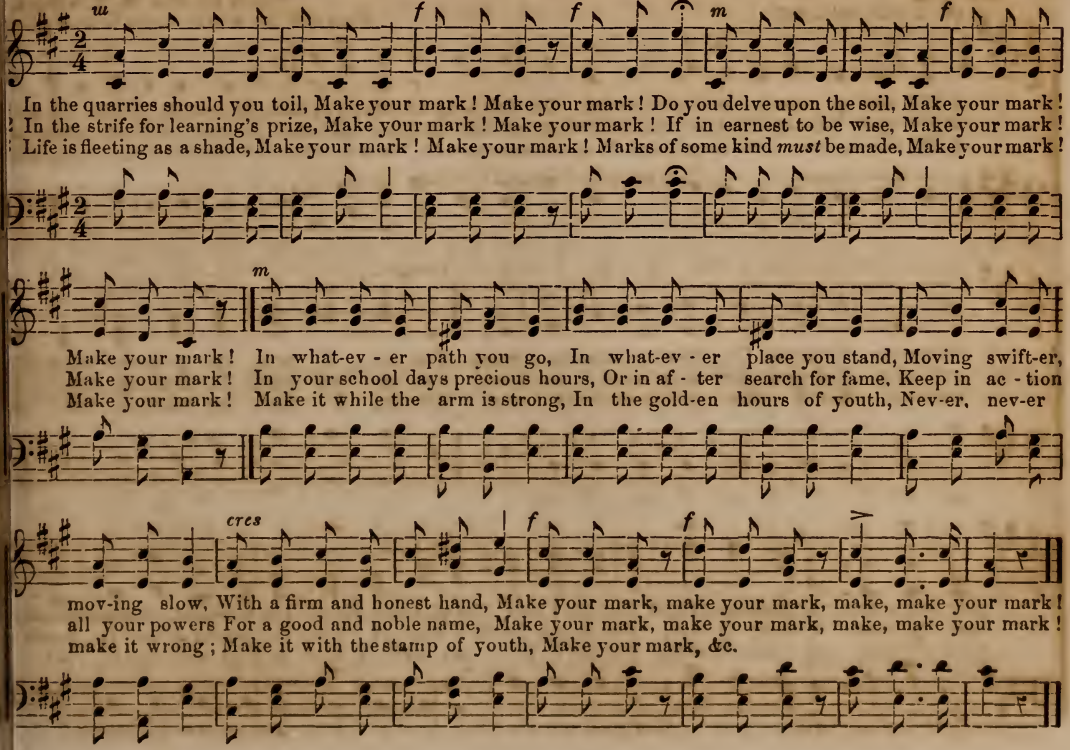
5

The good and the kind
By kindness their piety proving,
Will dwell with the pure & the loving
The good and the kind.

23—*Two to the measure.*

Make your Mark.

No. 151. *With firmness.*


In the quarries should you toil, Make your mark! Make your mark! Do you delve upon the soil, Make your mark!
In the strife for learning's prize, Make your mark! Make your mark! If in earnest to be wise, Make your mark!
Life is fleeting as a shade, Make your mark! Make your mark! Marks of some kind *must* be made, Make your mark!
Make your mark! In what-ev - er path you go, In what-ev - er place you stand, Moving swift-er,
Make your mark! In your school days precious hours, Or in af - ter search for fame, Keep in ac - tion
Make your mark! Make it while the arm is strong, In the gold-en hours of youth, Nev-er, nev-er
mov-ing slow, With a firm and honest hand, Make your mark, make your mark, make, make your mark!
all your powers For a good and noble name, Make your mark, make your mark, make, make your mark!
make it wrong; Make it with the stamp of youth, Make your mark, &c.

10—*One to each.*

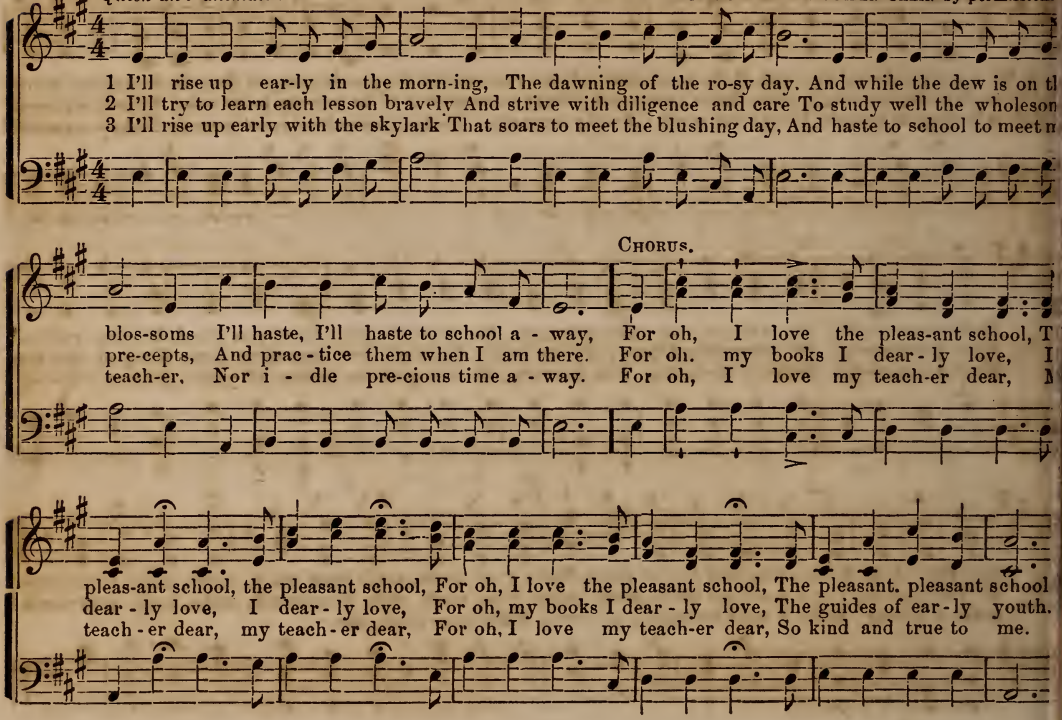
I'll rise up early in the morning.

No. 152.

Words by Mrs M. A. Kidder.

Quick and animated.

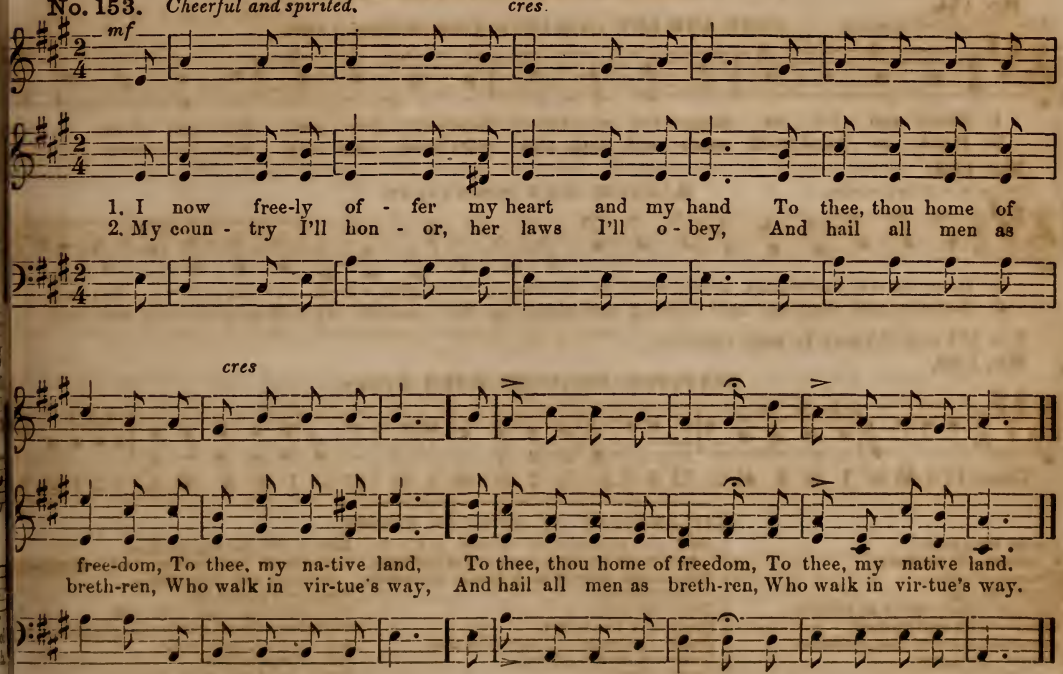
Music from The Golden Chain by permission.


1 I'll rise up ear-ly in the morn-ing, The dawning of the ro-sy day. And while the dew is on th
2 I'll try to learn each lesson bravely And strive with diligence and care To study well the wholeson
3 I'll rise up early with the skylark That soars to meet the blushing day, And haste to school to meet m
Chorus.
blos-soms I'll haste, I'll haste to school a - way, For oh, I love the pleas-ant school, T
pre-cepts, And prac-tice them when I am there. For oh. my books I dear-ly love, I
teach-er, Nor i - dle pre-cious time a - way. For oh, I love my teach-er dear, M
pleas-ant school, the pleasant school, For oh, I love the pleasant school, The pleasant. pleasant school
dear - ly love, I dear - ly love, For oh, my books I dear - ly love, The guides of ear - ly youth.
teach - er dear, my teach - er dear, For oh, I love my teach-er dear, So kind and true to me.

24—*Two to the measure.*

My Native Land.

No. 153. *Cheerful and spirited.*


cres.
mf
1. I now free-ly of - fer my heart and my hand To thee, thou home of
2. My coun - try I'll hon - or, her laws I'll o - bey, And hail all men as
cres
free-dom, To thee, my na-tive land, To thee, thou home of freedom, To thee, my native land.
breth-ren, Who walk in vir-tue's way, And hail all men as breth-ren, Who walk in vir-tue's way.

3

heir rights I'll protect and defend as they're known,
Their welfare and their freedom
I'll guard as if my own.

4

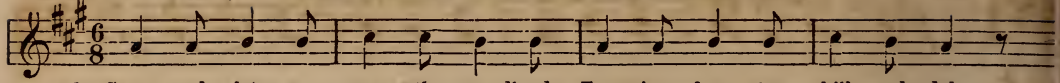
May Heaven give me firmness, with heart and with hand,
To labor, or to die, for
My own dear native land.

RAPID EXERCISES IN SEXTUPLE MEASURE.

No. 154.

Beat as in double measure.

COME AND LET US RANGE THE WOODLANDS.

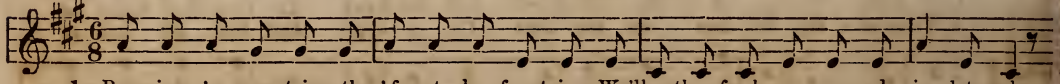


1 Come and let us range the woodlands Roam-ing free o'er hill and dale,
2 Hand in hand we'll roam and sing, and pure fresh coun - try air in - hale.

No. 155.

Beat as in double measure.

RANGING O'ER MOUNTAINS.

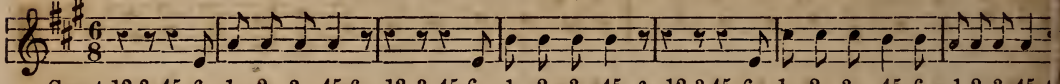


1 Rang-ing o'er mountains, thro' forests, by fountains, We'll gather fresh ro - ses and vio - lets pale.
2 Roaming and sing-ing, and dancing and springing, We'll wander, we'll wander o'er hill and dale.

Nos. 154 and 155 may be sung together.

No. 156.

SEXTUPLE MEASURE, WITH RESTS.



Count 12 3 45 6, 1 2 3 45 6, 12 3 45 6, 1 2 3 45 6, 12 3 45 6, 1 2 3 45 6, 1 2 3 45

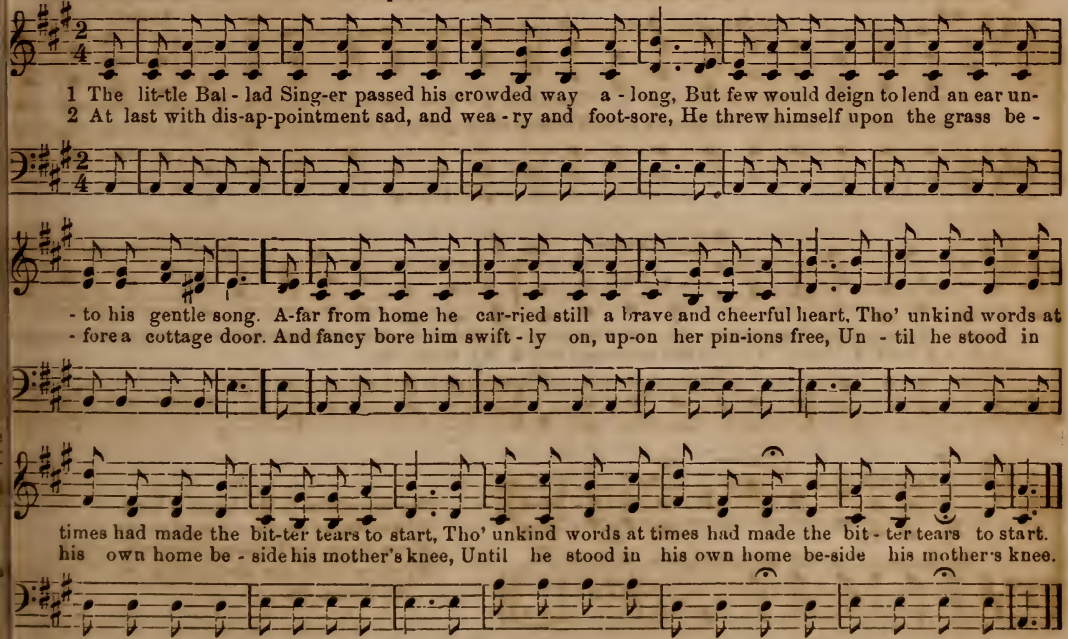
EXPLANATION OF MUSICAL TERMS.

Adagio—Very slow.
Ad libitum—At pleasure.
Affetuoso—Tender.
Allegro—Quick.
Allegretto—Not so quick as Allegro.
Andante—Slow and distinct.
Andantino—Quicker than Andante.
Animato—Animated.
Bis—Twice.
Coda—An ending or close.
Crescendo, (abbreviated *Cres.*)—Gradually increasing in power.
Con Spirito—With spirit and energy.
Choir—A company of singers.
Chorus—The whole choir.

Da Capo—generally abbreviated *D. C.*—Return to the beginning and end at the finale.
Diminuendo (abbreviated *Dim.*)—Gradually diminishing.
Dolce—Sweetly.
Duett—For two voices.
Finale, (abbreviated *Fine*)—The end.
Grave—Slow and solemn,
Largo—Slow.
Moderato—In moderate time.
Maestoso—Majestic
Portamento—The carriage of the voice from one sound to another in a full, smooth and connected manner.
Presto. Very quick. *Quartet*. For four voices.

Ritard—Slackening the time.
Rallentando (abbreviated *Rall.*)—Gradua ritarding and diminishing.
Sempre—Throughout.
Semichorus—A part of the choir.
Solfeggio—Singing with the syllables.
Solo—For one performer.
Soli—Plural of Solo.
Tempo, or *A tempo*—In time
Tenuto (abbreviated *Ten.*)—Sustain t sounds their full time.
Terzett or *Trio*—For three voices.
Tutti—All together.
Vivace—Very quick,

28. *Two to the measure.* **An episode in the life of Martin Luther.**


1 The lit-tle Bal - lad Sing-er passed his crowded way a - long, But few would deign to lend an ear un-
2 At last with dis-ap-pointment sad, and wea - ry and foot-sore, He threw himself upon the grass be -
- to his gentle song. A-far from home he car-ried still a brave and cheerful heart. Tho' unkind words at
- fore a cottage door. And fancy bore him swift - ly on, up-on her pin-ions free, Un - til he stood in
times had made the bit-ter tears to start, Tho' unkind words at times had made the bit - ter tears to start.
his own home be - side his mother's knee, Until he stood in his own home be-side his mother's knee.

3.

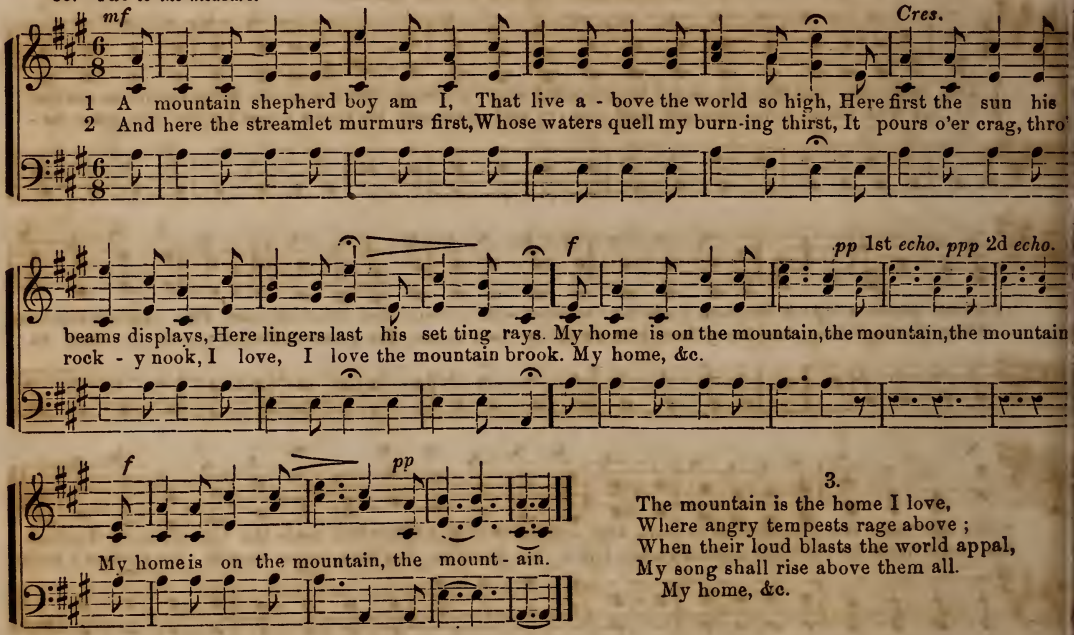
...en raising up his timid voice in accents mild and clear,
...e sang a soothing little hymn which she had loved to hear,
...d gaining courage as he sang, still sweeter grew his lay,
...til his spirit seem'd to float from earth and care away.

4.

When as the last strain died in sobs, he rose to go away,
A woman's sweet voice reached his ear, that kindly bade him stay;
And as she kindly led him in, no more, no more to roam.
He knew that he had found again a mother and a home.

No. 159. The mountain shepherd Boy.

35.—*Two to the measure.*


mf
Cres.
1 A mountain shepherd boy am I, That live a - bove the world so high, Here first the sun his
2 And here the streamlet murmurs first, Whose waters quell my burn-ing thirst, It pours o'er crag, thro'
f
pp 1st echo. ppp 2d echo.
beams displays, Here lingers last his set ting rays. My home is on the mountain, the mountain, the mountain
rock - y nook, I love, I love the mountain brook. My home, &c.
f
pp
My home is on the mountain, the mount - ain.

3.

The mountain is the home I love,
Where angry tempests rage above;
When their loud blasts the world appal,
My song shall rise above them all.
My home, &c.

4 And when fierce thunders roll around,
I stand above the crashing sound;
I call aloud and bid them cease,
"O leave my house in tranquil peace."
My home, &c.

5 And when the storm clouds first appear,
And lightning flashes thro' the air,
I wander to the vale below,
So gaily singing as I go,
My home, &c.

7.—*Two to each measure,*
Presto.—about as quick as the words can be enunciated.

1 Once on a time I vis - it - ed A host, most mild and ten - der, A gold - en ap - ple
2 It was a fruit-ful ap - ple tree, By which I sat and rest - ed, On sweet-est food and
was his sign, Hung to a twig - let slen - der. Tra la la la la la la,
fresh - est drink I well and free - ly feast - ed. Tra la la la la la la,
Repeat pp
Tra la la la la la la, Tra la la la la la la, Hung to a twig-let ten - der.
Tra la la la la la la, Tra la la la la la la, I well and free-ly feast - ed.

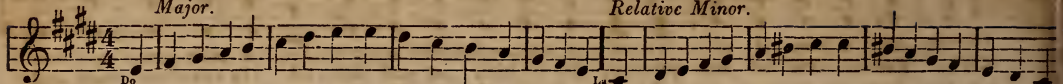
3 Full many a light and merry guest
Came fluttering, hopping, springing,
They ate the fruit and drank the wine.
But only paid in singing.

4 I asked mine host to bring my bill;
He laughed, and then said, nay sir;
That house I'll always patronize,
Whene'er I go that way, sir.

No. 161. Scale. Key of E.

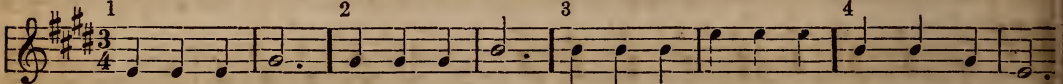
Be careful of the large interval in the Minor Scale, harmonic form. Make it firm and true.

Major. *Relative Minor.*



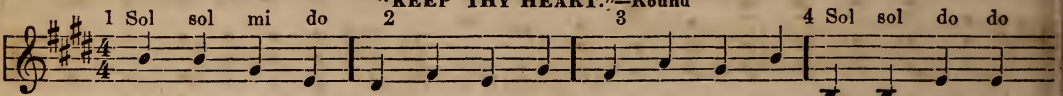
Lift up your voices loud and strong, The Key of E is now our song. The Minor, gentle, soft and sweet, Will make our vocal scale comple

No. 162. COME JOIN WITH ME. Round.



Come join with me, Sing-ing with glee, Mer - ri - ly, joy - ful - ly, Hap - py and free.

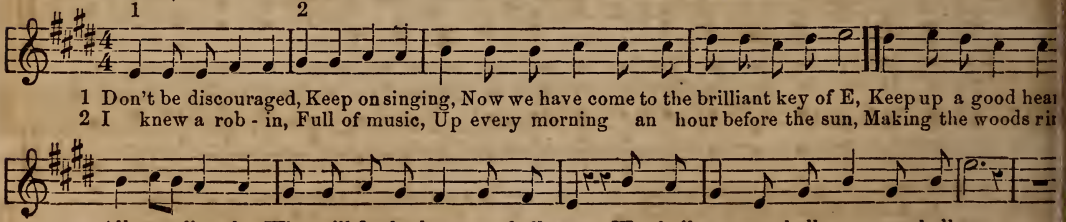
No. 163. "KEEP THY HEART."—Round



Keep thy heart from sad re - pin - ing, And thy sun is al - ways shin - ing.

No. 164. DON'T BE DISCOURAGED. Canon. Two in one.

8.—*One to each* 𝄾



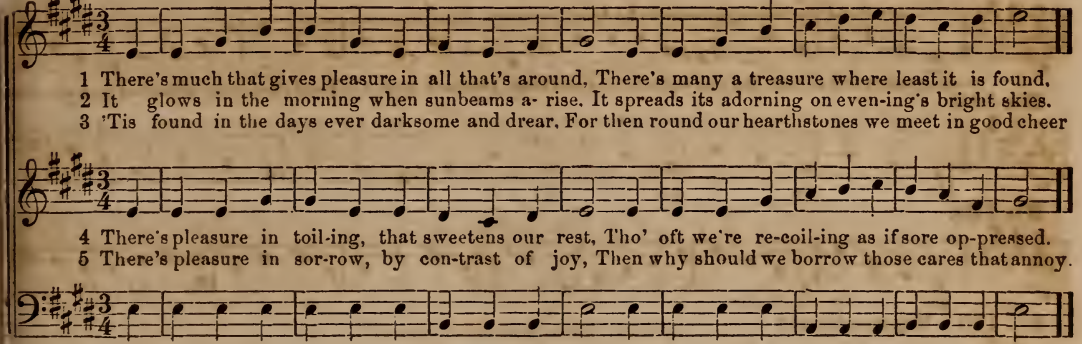
1 Don't be discouraged, Keep on singing, Now we have come to the brilliant key of E, Keep up a good hear
2 I knew a rob - in, Full of music, Up every morning an hour before the sun, Making the woods rit

All goes live - ly, Who will do the best we shall see, We shall see, we shall see, we shall see,
With his warbling, Shameing all the trees with his fun, With his fun, with his fun, with his fun.

No. 165. *Joyfully.* There's much that gives pleasure.

4.—*One to each* ♩

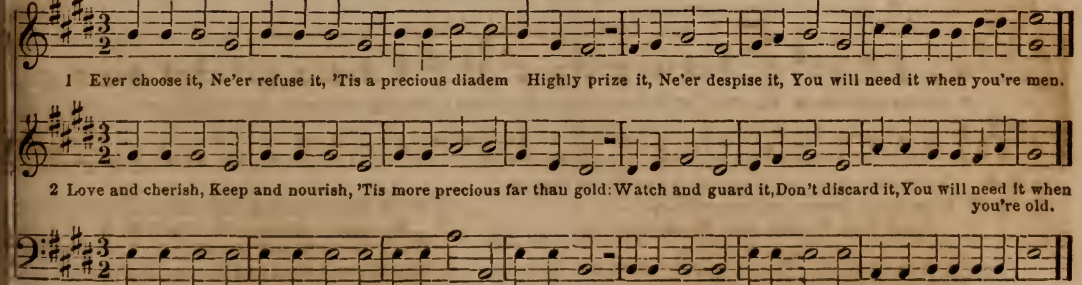
From The Musical Bouquet, by permission.


1 There's much that gives pleasure in all that's around, There's many a treasure where least it is found.
2 It glows in the morning when sunbeams a- rise. It spreads its adorning on even-ing's bright skies.
3 'Tis found in the days ever darksome and drear. For then round our hearthstones we meet in good cheer
4 There's pleasure in toil-ing, that sweetens our rest, Tho' oft we're re-coil-ing as if sore op-pressed.
5 There's pleasure in sor-row, by con-trast of joy, Then why should we borrow those cares that annoy.

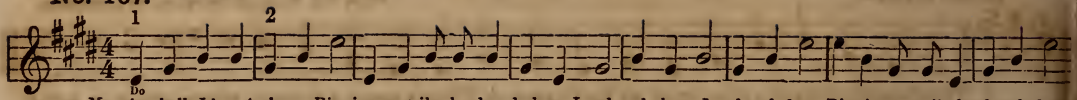
No. 166. A good name.

15—*Three to each measure.*

From The Singing Bird, by permission.

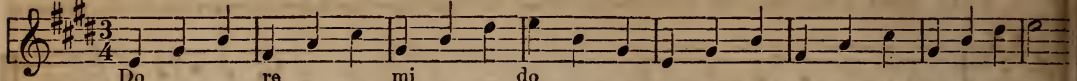

1 Ever choose it, Ne'er refuse it, 'Tis a precious diadem Highly prize it, Ne'er despise it, You will need it when you're men.
2 Love and cherish, Keep and nourish, 'Tis more precious far than gold: Watch and guard it, Don't discard it, You will need it when you're old.

No. 167.



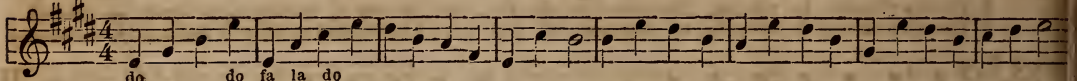
Morning bells I love to hear, Ringing merrily, loud and clear, Loud and clear, Loud and clear, Ringing merrily loud and clear.

No. 168.



Do re mi do

No. 169.

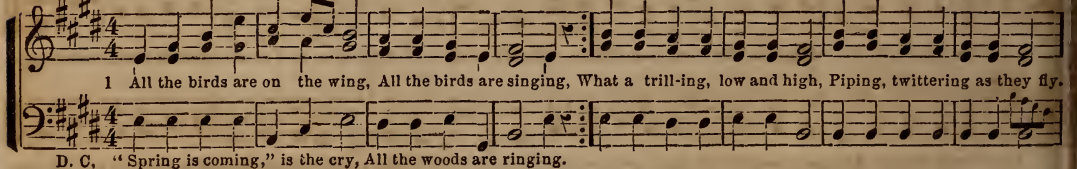


do do fa la do

No. 170. Major or Minor?

No, 171, *Lively* **Song of the birds.**

7.—*One to each* 𝄋 1st and 2d Chorus alternately, D. C.



1 All the birds are on the wing, All the birds are singing, What a trill-ing, low and high, Piping, twittering as they fly.

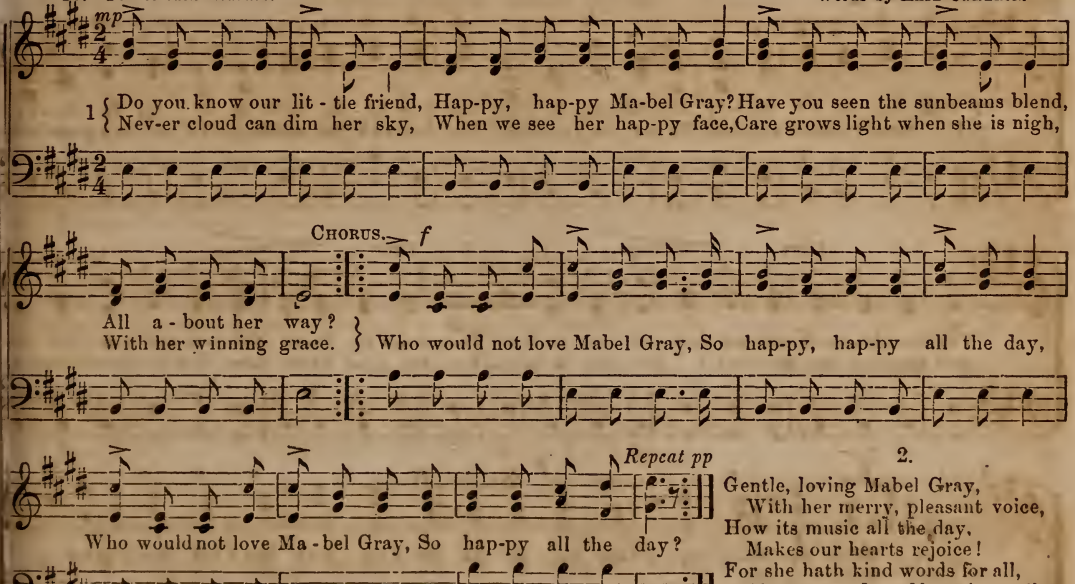
D. C. "Spring is coming," is the cry, All the woods are ringing.

2 How they flutter, whirr and hop,
Blackbird, thrush, and linnet, :||
Birds of every shape and hue,
Singing ballads old and new,
Beating time, and singing, too,
Mark each hour and minute.

3 What they teach us free of cost,
We *must* learn—ne'er doubt it, :||
We'll live gay and happily,
Musical and kind and free.
What the birds can, so can we,
So let's go about it.

12.—*Two to each measure.*

Words by KATE CAMERON.


mp
1 Do you know our lit - tle friend, Hap-py, hap-py Ma-bel Gray? Have you seen the sunbeams blend,
Nev-er cloud can dim her sky, When we see her hap-py face, Care grows light when she is nigh,
CHORUS. f
All a - bout her way?
With her winning grace.
Who would not love Mabel Gray, So hap-py, hap-py all the day,
Repeat pp
Who would not love Ma - bel Gray, So hap-py all the day?

2.

Gentle, loving Mabel Gray,
With her merry, pleasant voice,
How its music all the day,
Makes our hearts rejoice!
For she hath kind words for all,
Cheery words and beaming smiles;
If perchance our teardrops fall,
She our grief beguiles.
Who would not love, &c.

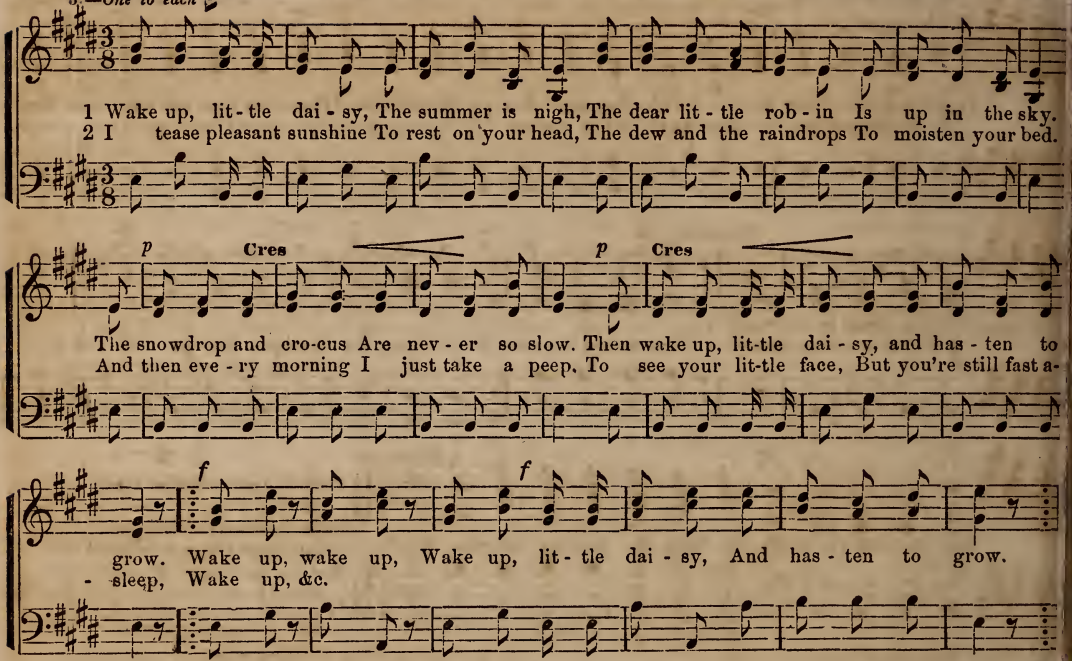
3 Often does sweet Mabel Gray,
Lift her happy thoughts above;
Night and morning doth she pray
To the God of Love.
And we think that angel eyes
Watch her gently all the day,
Gazing from the azure skies,
On our Mabel Gray.
Who would not love, &c.

Published as Song and Chorus, by FIRTH, POND & Co., New York.

No. 173. Wake up, little Daisy.

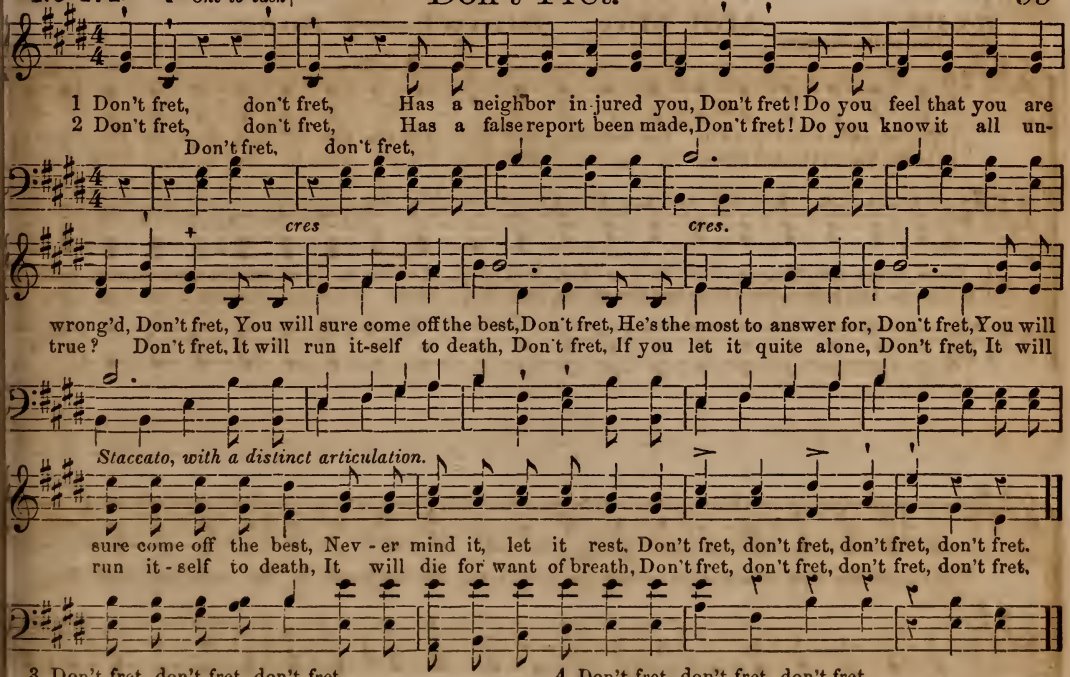
Words by Mrs. M. A. KIDDER.

3.—*One to each*


1 Wake up, lit-tle dai-sy, The summer is nigh, The dear lit-tle rob-in Is up in the sky.
2 I tease pleasant sunshine To rest on your head, The dew and the raindrops To moisten your bed.
p Cres
The snowdrop and cro-cus Are nev-er so slow. Then wake up, lit-tle dai-sy, and has-ten to
And then eve-ry morning I just take a peep, To see your lit-tle face, But you're still fast a-
f
grow. Wake up, wake up, Wake up, lit-tle dai-sy, And has-ten to grow.
-sleep, Wake up, &c.

3 Mother often tells me if I would be wise,
And honored and happy, I early must rise;
So I'm up in the morning, and out in the dew,
With all the little birds, and the honey bees too,
Wake up, &c.

4 Listen, little daisy, I'll whisper what's said;
The lark thinks you're lazy, and love your warm bed
But I'll not believe it, for now I can see
Your bright little eye winking softly at me.
Wake up, &c.

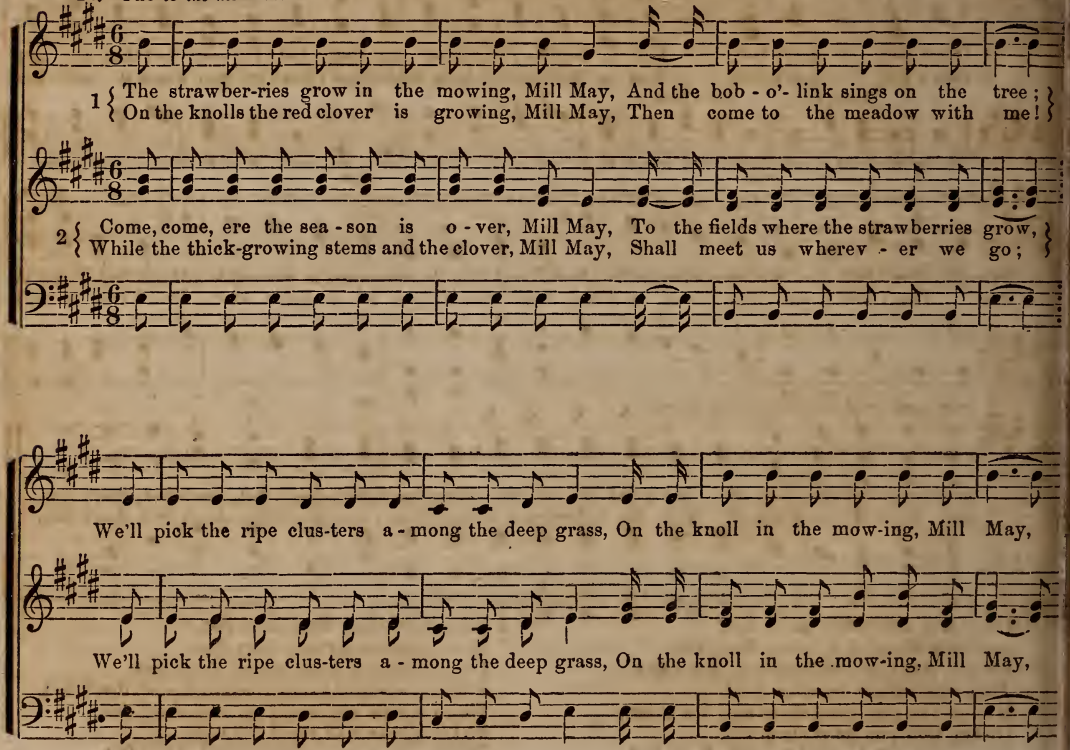

1 Don't fret, don't fret, Has a neighbor injured you, Don't fret! Do you feel that you are
2 Don't fret, don't fret, Has a false report been made, Don't fret! Do you know it all un-
Don't fret, don't fret,
cres
cres.
wrong'd, Don't fret, You will sure come off the best, Don't fret, He's the most to answer for, Don't fret, You will
true? Don't fret, It will run it-self to death, Don't fret, If you let it quite alone, Don't fret, It will
Staccato, with a distinct articulation.
sure come off the best, Nev - er mind it, let it rest. Don't fret, don't fret, don't fret, don't fret.
run it - self to death, It will die for want of breath, Don't fret, don't fret, don't fret, don't fret.

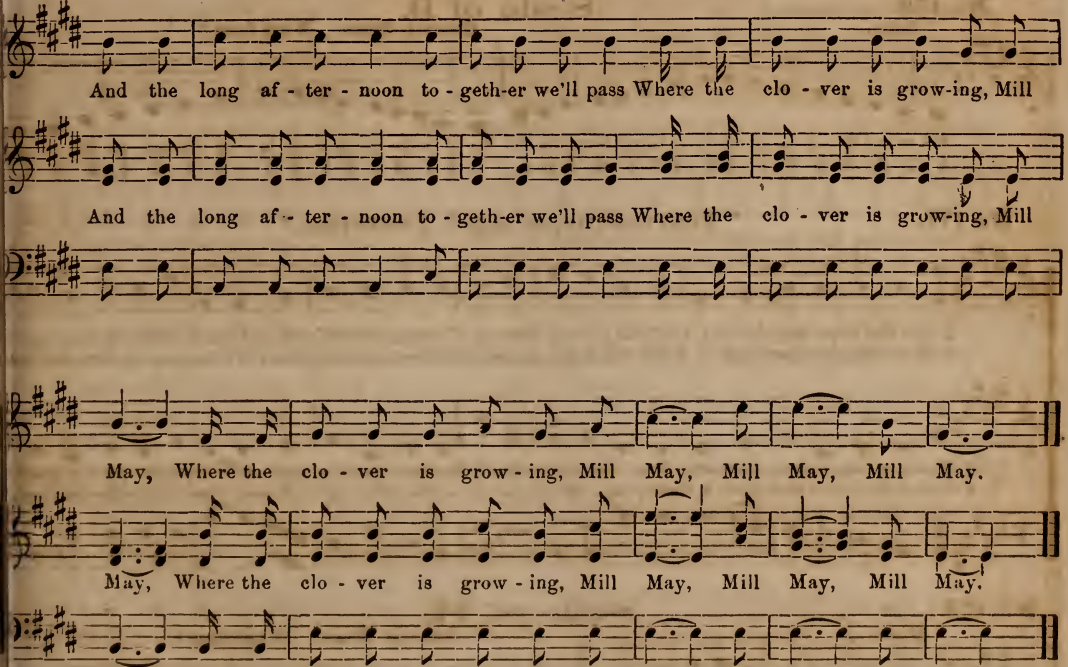
3 Don't fret, don't fret, don't fret,
Are your enemies at work, don't fret,
Do you fear they will succeed, don't fret,
They can harm you not a whit,
If they find you heed them not, don't fret,
If they find you heed them not,
They will soon be glad to quit, don't fret.

4 Don't fret, don't fret, don't fret,
Is adversity your lot, don't fret.
Do misfortunes come apace, don't fret,
Fortune's wheel keeps turning round, don't fret,
Every spoke will reach the top, don't fret,
Every spoke will reach the top,
Which like you is going round, don't fret.

No. 175. Mill May. Strawberry Song.

13.—*Two to the measure.*

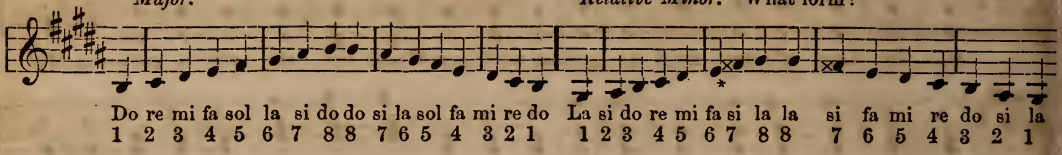

1 The strawber-ries grow in the mowing, Mill May, And the bob - o'- link sings on the tree ;
On the knolls the red clover is growing, Mill May, Then come to the meadow with me!
2 Come, come, ere the sea - son is o - ver, Mill May, To the fields where the strawberries grow,
While the thick-growing stems and the clover, Mill May, Shall meet us wherev - er we go ;
We'll pick the ripe clus-ters a - mong the deep grass, On the knoll in the mow-ing, Mill May,
We'll pick the ripe clus-ters a - mong the deep grass, On the knoll in the mow-ing, Mill May,


And the long af - ter - noon to - geth-er we'll pass Where the clo - ver is grow-ing, Mill
And the long af - ter - noon to - geth-er we'll pass Where the clo - ver is grow-ing, Mill
May, Where the clo - ver is grow - ing, Mill May, Mill May, Mill May.
May, Where the clo - ver is grow - ing, Mill May, Mill May, Mill May.

3 The sun, stealing under your bonnet, Mill May,
Shall kiss a soft glow to your face,
And your lip the strawberry leave on it, Mill May,
A tint that the sea-shell would grace;
Then come! the ripe clusters among the deep grass
We'll pick in the mowing, Mill May,
And the long afternoon together we'll pass,
Where the clover is growing, Mill May.

No. 176. Scale of B.

Major. *Relative Minor.* What form?

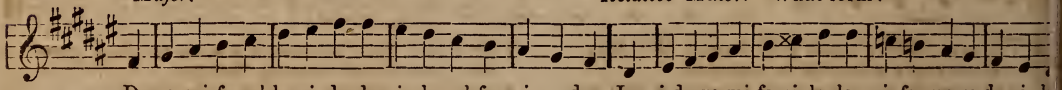


No, 177, "Buttercups and Daisies."

1 But-ter-cups and dai-sies, Oh! the pretty flowers, Coming ere the spring-time. To tell of sunny hours
2 While the trees are leafless, While the fields are bare, Buttercups and daisies Will spring up here and the
3 Ere the snow-drop peepeth, Ere the crocus bold, Ere the ear - ly prim-rose Opes its pa - ly gold.
4 Somewhere on a sunny bank, Buttercups are bright! Somewhere 'mong the frozen grass, Peeps the daisy whi

No. 178. Scale of F♯.

Major. *Relative Minor.* What form?



* Double Sharp.

LESSON XVIII.

TRANSPOSITION ILLUSTRATED AND EXPLAINED.

75. In order to transpose or remove the scale to any position (any key) two things are necessary to be borne in mind, viz:

1st. That the intervals of the scale must be the same as represented in Lesson XIII, subject—INTERVALS, p. 46.

2d. That the sounds represented by *letters* are permanent—they never change: the sound of C, for instance, is the same sound in one scale as in another. In different scales it simply bears a different relation to the other sounds; in one scale it may be the first, or key note: in another scale it may be third, in another the fourth, &c., but it is ever the same sound, C.

76. By examining and comparing the intervals of the scales with those of the letters, it will be seen that when the scale commences on C, all its intervals correspond with those of the letters.

ILLUSTRATION NO. 1, SCALE ON C, INTERVALS RIGHT.

½ step, D	step, E	½ step, F	step, G	step, A	step, B	½ step, C
2	3	4	5	6	7	8
Do re	mi	fa	sol	la	si	do

ILLUSTRATION NO. 2, SCALE ON D, INTERVALS WRONG.

D step,	E ½ step,	F step,	G step,	A step,	B ½ step,	C step,	D
1	2	3	4	5	6	7	8
Do	re	mi	fa	sol	la	si	do

77. In the above it will be perceived that the half-steps occur between 2 and 3, and 6 and 7, (these now being E, F, and B, C,) instead of between 3 and 4, and 7 and 8, as they should. Here is a discrepancy for which a remedy must be provided. The intervals of the letters MUST BE MADE to correspond with those of the scale, wherever we choose to place it. But before providing for the discrepancy here alluded to, let us see that the discrepancy itself is manifest.

NOTE.—The Teacher cannot be too particular about this, if he would have his pupils thoroughly understand the subject.

ILLUSTRATION NO. 3. SCALE ON E, INTERVALS WRONG.

E	F	G	A	B	C	D	E
1	2	3	4	5	6	7	8

NOTE.—Pupils examine the above, and point out the wrong intervals.

PROCESS.—From 1 to 2 there must be a large interval—step; but from E to F is a half-step—*wrong*. From 3 to 4 must be a half step, but from G to A is a step—*wrong*. From 3 to 4 must be a half-step, but from G to A is a step—*wrong*. From 7 to 8 must be a half-step, but from D to E is a step—*wrong*.

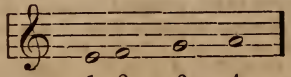
78. It will be observed that in the above, there are small intervals where there *should be* large, and *vice versa*. It will be seen also, we think, by all who have examined the subject, that we now need the signs of elevation and depression—flats and sharps—representing half-steps, by the use of which we may introduce larger or smaller intervals at pleasure, thus correcting all the faults above alluded to.

PROCESS.—*Scale on E.*—E to F half-step. E is now ONE, F is TWO, *Wrong*, because from ONE to Two a step is required. Insert a ♯ before F, and the sound is no longer that of F. but F♯ [F sharp], a sound a *half step higher* than that of F. Now from E to F♯ [ONE to TWO] is a *step—right*.

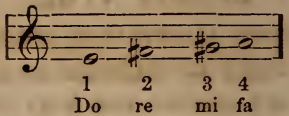
Again—from Two to THREE must be a step, but from F♯ (which was taken in place of F) to G is but a half-step. Question: "*What shall be done?*" Answer: Insert ♯ before G, introducing the sound G♯, which is a *half step higher* than G. From THREE to FOUR a half step is required, and from G♯ (3) to A (4) is a half step—*right*.

ILLUSTRATION NO. 4.

No. 1. Scale founded on E, Intervals wrong.



No. 2. Scale founded on E, Intervals right.



NOTE.—Let the pupils complete the transposition or construction of this scale, according to the principles given above, and transpose also into G, D, A, F, &c. Music slates or music paper will be convenient for this purpose. while some will be willing to go to the blackboard, (which should always be on hand for illustration.) and transpose the scale before the class. It will be well to let this study follow some half hour's close practice in singing.

SUCCESSION OF KEYS,

TRANSPOSITION BY FIFTHS.

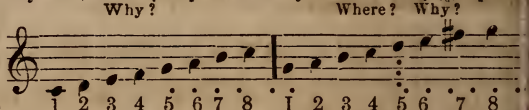
79. The different scales requiring sharps succeed each other regularly, by taking FIVE (Sol) as ONE (Do) of the next scale, and in each succeeding transposition an additional sharp will be required to preserve the proper order of Intervals, (steps and half-steps,) viz

Step,	step,	½ step,	step,	step,	step,	½ step
1.	1, 2,	2, 3,	4,	4, 5,	5, 6,	6, 7, 7, 8.

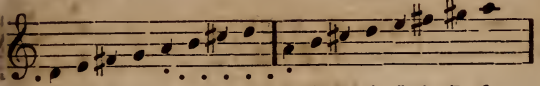
EXAMPLE.

Key of C, no sharp required. Why?

Key of G, one sharp (♯) required. Where? Why?



D, two sharps (♯♯) required. Where? Why?

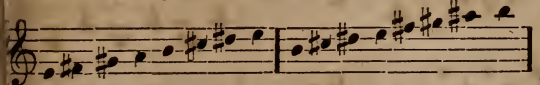


1 2 3 4 5 6 7 8
Do re mi fa sol la si do

A, three sharps (♯♯♯) required. Where? Why?

1 2 3 4 5 6 7 8
Do re mi fa sol la si do

E, four sharps (♯♯♯♯) required. Where? Why?

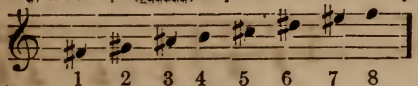


1 2 3 4 5 6 7 8
Do re mi fa sol la si do

B, five sharps (♯♯♯♯♯) required. Where? Why?

1 2 3 4 5 6 7 8
Do re mi fa sol la si do

F♯, six sharps (♯♯♯♯♯♯) required. Where? Why?

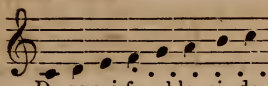


1 2 3 4 5 6 7 8
Do re mi fa sol la si do

TRANSPOSITION BY FOURTHS.

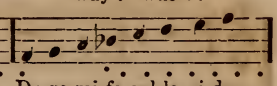
80. The different scales requiring flats, ucceed each other regularly, by taking FOUR, Fa.) as ONE (Do) of the next scale; and in ach succeeding transposition an addition- flat will be required to preserve the prop- order of Intervals.

Key of C, Natural.



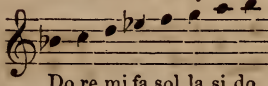
Do re mi fa sol la si do

Key of F, one flat (♭) required. Why? Where?



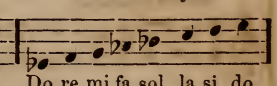
Do re mi fa sol la si do

B♭, two flats (♭♭) required. Where? Why?



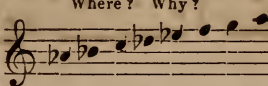
Do re mi fa sol la si do

E♭, three flats (♭♭♭) required. Where? Why?



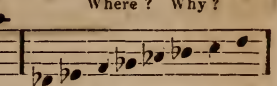
Do re mi fa sol la si do

A♭, four flats (♭♭♭♭) required. Where? Why?



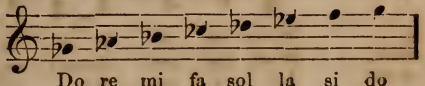
Do re mi fa sol la si do

D♭, five flats (♭♭♭♭♭) required. Where? Why?



Do re mi fa sol la si do

G♭, six flats (♭♭♭♭♭♭ required. Where? Why?



Do re mi fa sol la si do

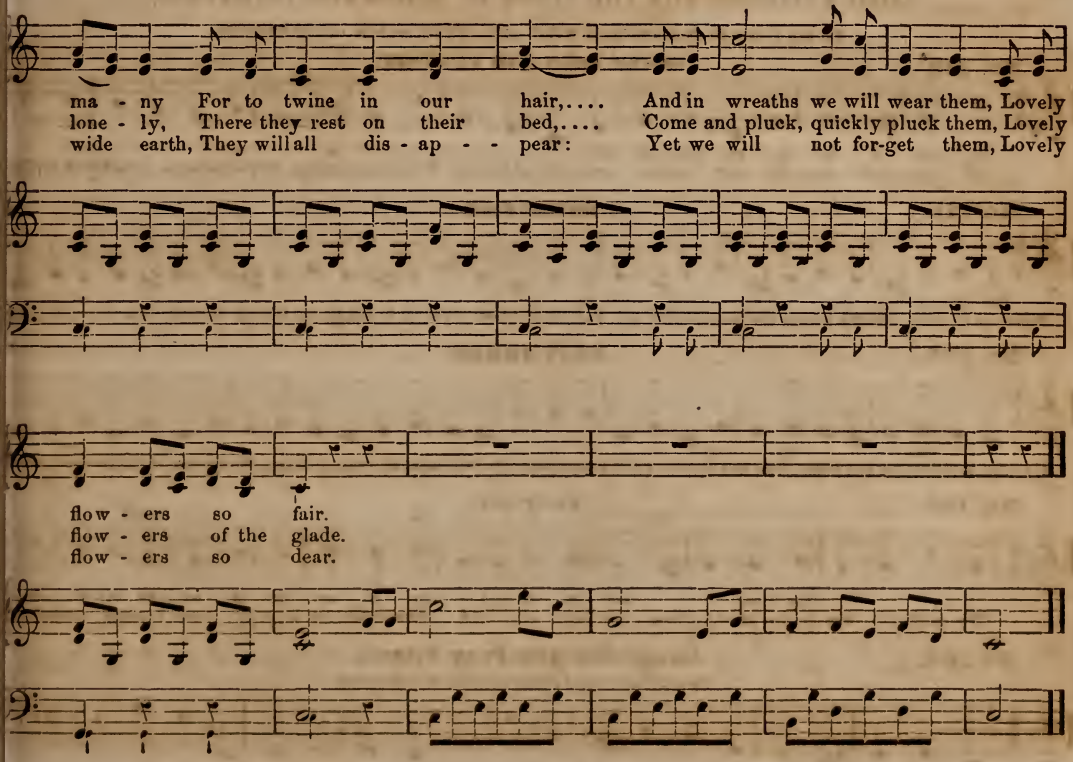
SIGNATURES.

81. The sharps and flats required in these different scales, are placed at the beginning of the staff, immediately after the clef, (instead of before each note, as above,) and are called the SIGNATURE (SIGN) of the key.

Come away let us go.

No. 179. SONG, DUET OR CHORUS.

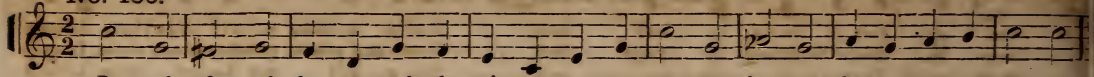
1 Come a - way let us go Where the vi - o - - lets grow; We will pluck them, pluck
2 Far a - way in the vale, With the soft breath - ing gale, There so love - ly and
3 Let us rove where they grow, Let us cher - ish them now; For too soon o'er the
Accompaniment.
Legato.
Small notes for the voice.


ma - ny For to twine in our hair,.... And in wreaths we will wear them, Lovely
lone - ly, There they rest on their bed,.... Come and pluck, quickly pluck them, Lovely
wide earth, They will all dis - ap - - pear: Yet we will not for-get them, Lovely
flow - ers so fair.
flow - ers of the glade.
flow - ers so dear.

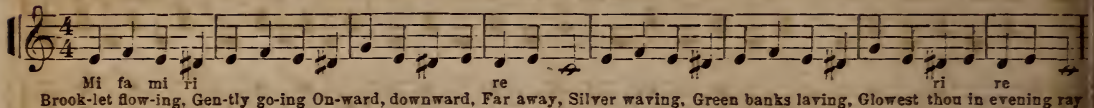
SONG EXERCISES FOR THE STUDY OF CHROMATIC INTERVALS,

TO BE USED IN CONNECTION WITH ANY OTHER SONGS OR EXERCISES.

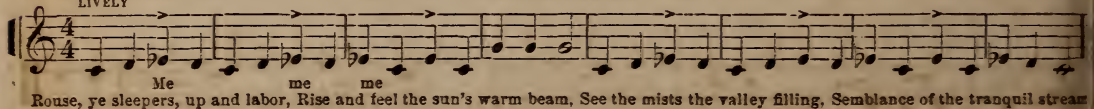
No. 180. SHARP FOUR AND FLAT SIX.


Do sol fi sol fa re sol fa mi le la
All our voi - ces, All our voi-ces sweet-ly chiming, While our songs, our songs are sweetly rhyming

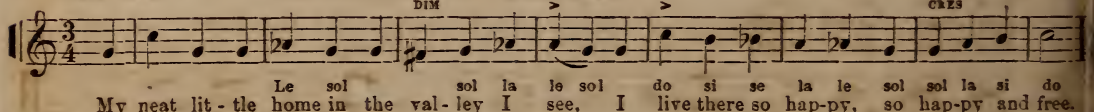
No. 181. SHARP TWO


Mi fa mi ri re ri re
Brook-let flow-ing, Gen-tly go-ing On-ward, downward, Far away, Silver waving, Green banks laving, Glowest thou in evening ray

No. 182. FLAT THREE.

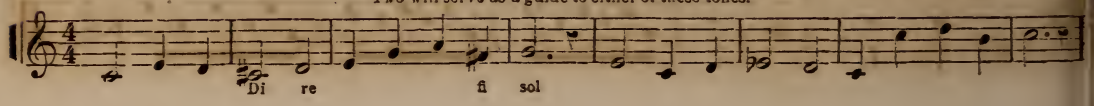

LIVELY
Me me me
Rouse, ye sleepers, up and labor, Rise and feel the sun's warm beam, See the mists the valley filling, Semblance of the tranquil stream

No. 183. FLAT SIX.


DIM
CRES
Le sol sol la le sol do si se la le sol sol la si do
My neat lit - tle home in the val - ley I see, I live there so hap-py, so hap-py and free.

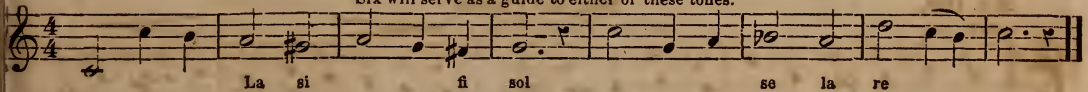
No. 184. SHARP ONE AND FLAT THREE.

Two will serve as a guide to either of these tones.

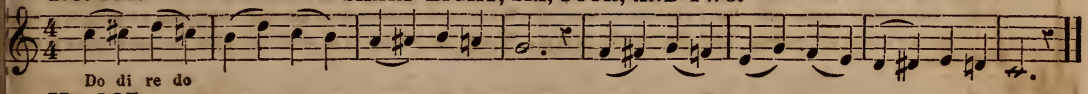


No. 185. **SHARP FIVE AND FLAT SEVEN.**

Six will serve as a guide to either of these tones.



No. 186. **SHARP EIGHT; SIX; FOUR; AND TWO.**

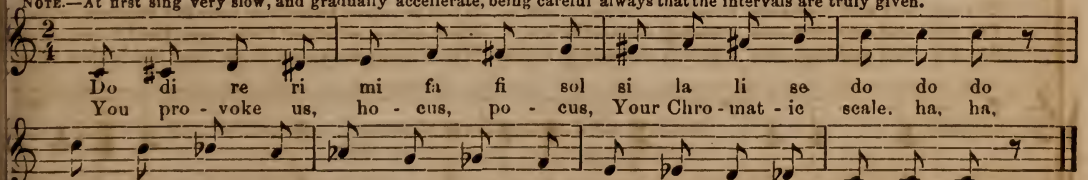


No. 187. **CHROMATIC SCALE.**

Sing at first these measures containing the chromatic intervals, *three* times.

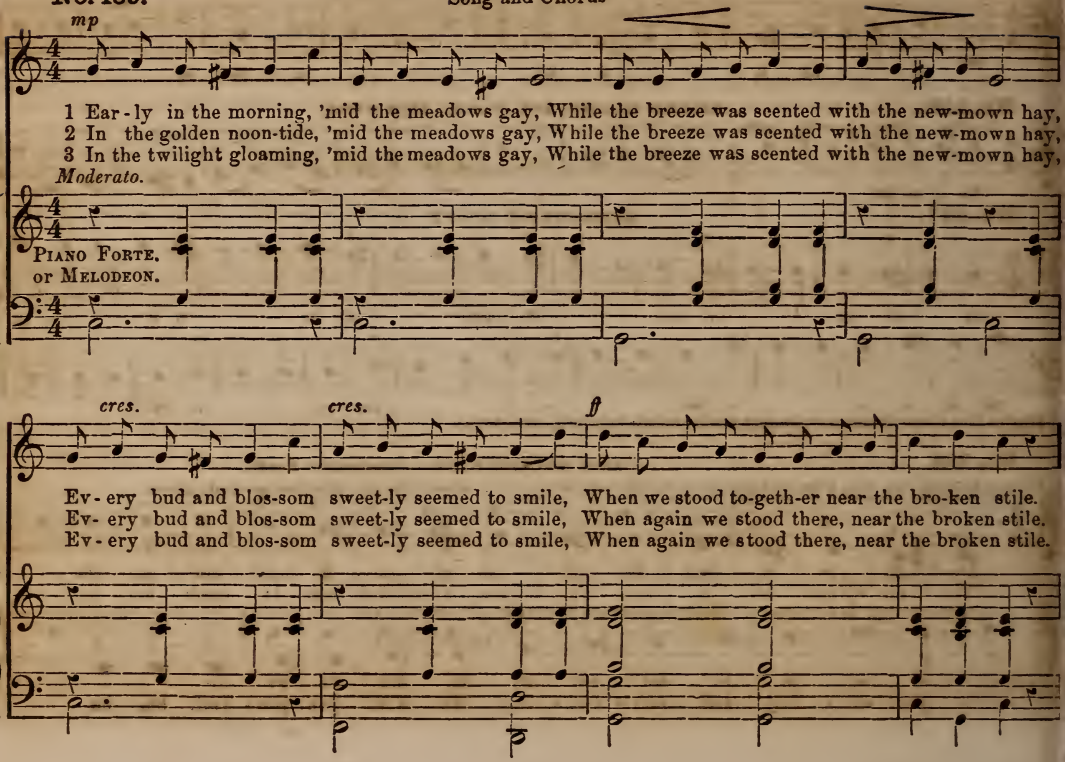
No. 188. **"YOU PROVOKE US:"—Chromatic Scale,**

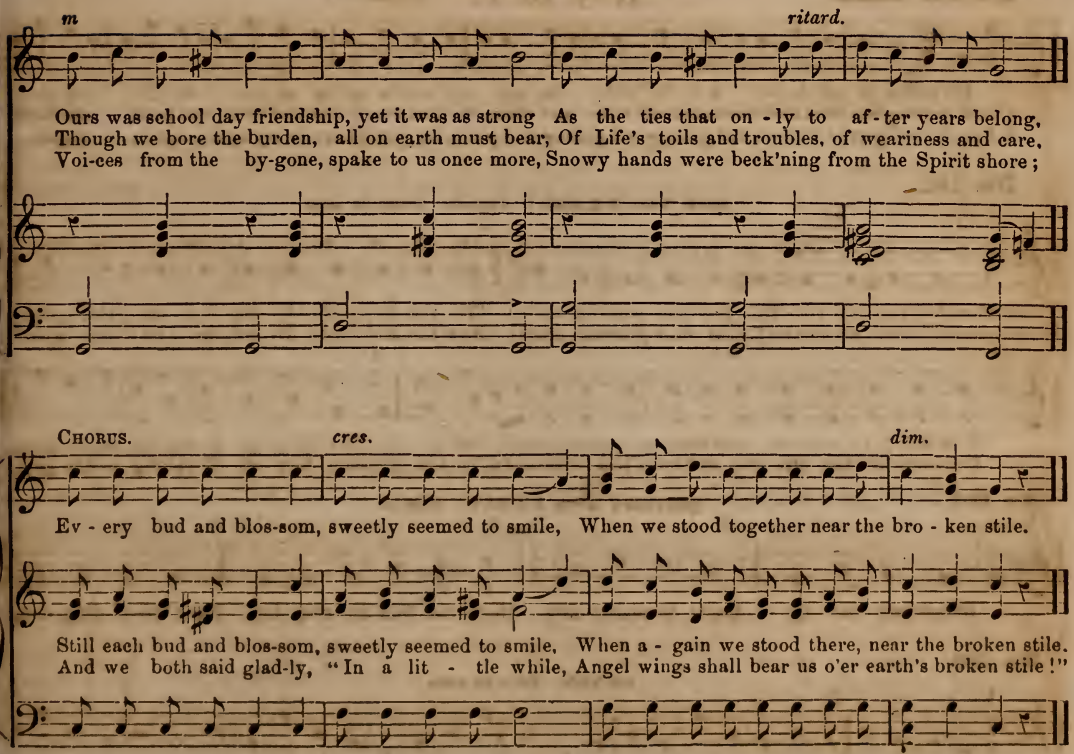
NOTE.—At first sing very slow, and gradually accellerate, being careful always that the intervals are truly given.


Do di re ri mi fa fi sol si la li se do do do
You pro - voke us, ho - cus, po - cus, Your Chro - mat - ic scale. ha, ha.
Do si se la le sol se fa mi me re ra do
But pur - su - ing, and sub - du - ing, We will yet pre - vail, ha, ha.

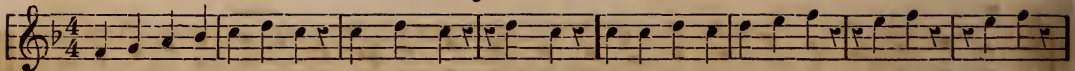
Near the broken Stile.

No. 189. Song and Chorus.


mp
1 Ear-ly in the morning, 'mid the meadows gay, While the breeze was scented with the new-mown hay,
2 In the golden noon-tide, 'mid the meadows gay, While the breeze was scented with the new-mown hay,
3 In the twilight gloaming, 'mid the meadows gay, While the breeze was scented with the new-mown hay,
Moderato.
Piano Forte, or Melodeon.
cres.
cres.
ff
Ev-ery bud and blos-som sweet-ly seemed to smile, When we stood to-geth-er near the bro-ken stile.
Ev-ery bud and blos-som sweet-ly seemed to smile, When again we stood there, near the broken stile.
Ev-ery bud and blos-som sweet-ly seemed to smile, When again we stood there, near the broken stile.


m
ritard.
Ours was school day friendship, yet it was as strong As the ties that on - ly to af - ter years belong,
Though we bore the burden, all on earth must bear, Of Life's toils and troubles, of weariness and care,
Voi-ces from the by-gone, spake to us once more, Snowy hands were beck'ning from the Spirit shore;
Chorus.
cres.
dim.
Ev - ery bud and blos-som, sweetly seemed to smile, When we stood together near the bro - ken stile.
Still each bud and blos-som, sweetly seemed to smile, When a - gain we stood there, near the broken stile.
And we both said glad-ly, "In a lit - tle while, Angel wings shall bear us o'er earth's broken stile!"

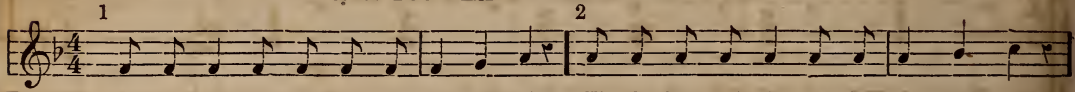
No. 190. Scale. Key of F. Signature ?



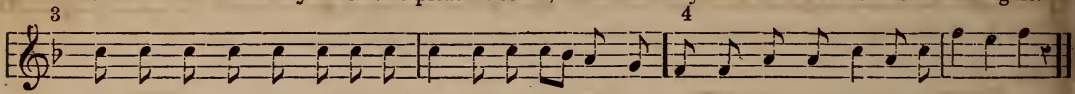
Do re mi fa sol la sol sol la sol la sol sol sol la sol la si do si do si do
1 Lift your voices loud and clear, loud and clear, and clear, So that every one can hear, can hear, can hear.
2 Speak your words distinct and plain, and plain, and plain, Or you'll have to try again, again, a-gain.

No. 191.

ARE YOU READY? Canon. Four in one.



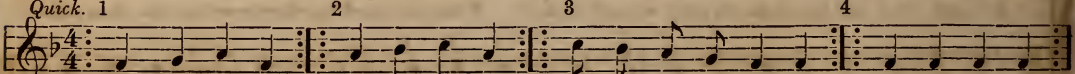
Teacher.—Are you all rea-dy for the com-ing scale; 'Tis the Key of F ris-ing on the gale.
Scholars.—We are all rea-dy for this pleasant scale; Now the Key of F ris-es on the gale.



Join the joy-ous car-ol every one, without fail, For it is the Key of F ris-ing on the gale.
Plea-sant is the cho-rus, and we'll join without fail In the pleasant Key of F ris-ing on the gale.

No. 192.

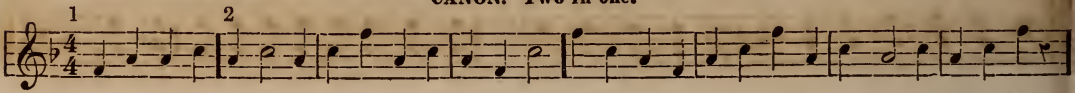
BRIGHT AND EARLY. Round.



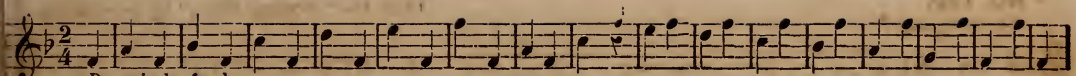
Bright and ear-ly, Haste to school now, Hark! the bell is ring-ing, Ding, dong, ding, dong.

No. 193.

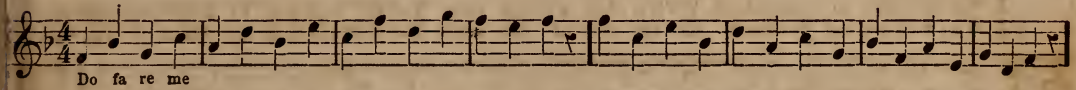
CANON. Two in one.



No. 194.

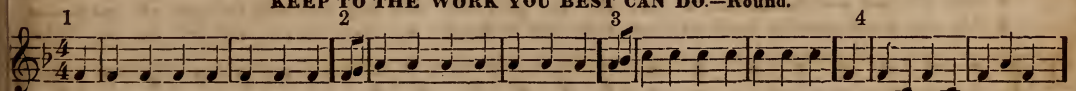


No. 195.



No. 196.

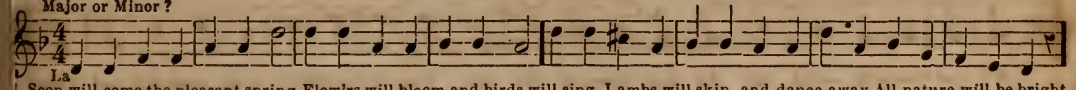
KEEP TO THE WORK YOU BEST CAN DO.—Round.



Keep to the work you best can do, And let all other business go: And hold this homely proverb fast, 'Good cobbler, ne'er forget your last.'

No. 197.

SOON WILL COME THE PLEASANT SPRING.

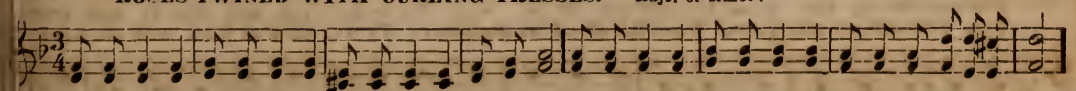


Soon will come the pleasant spring, Flow'rs will bloom, and birds will sing, Lambs will skip, and dance away, All nature will be bright and gay.

Lovely spring come hasten here, Thou hast lingered long away, Bring the birds, the grass, the flowers, And dress the trees in garland gay

No. 198.

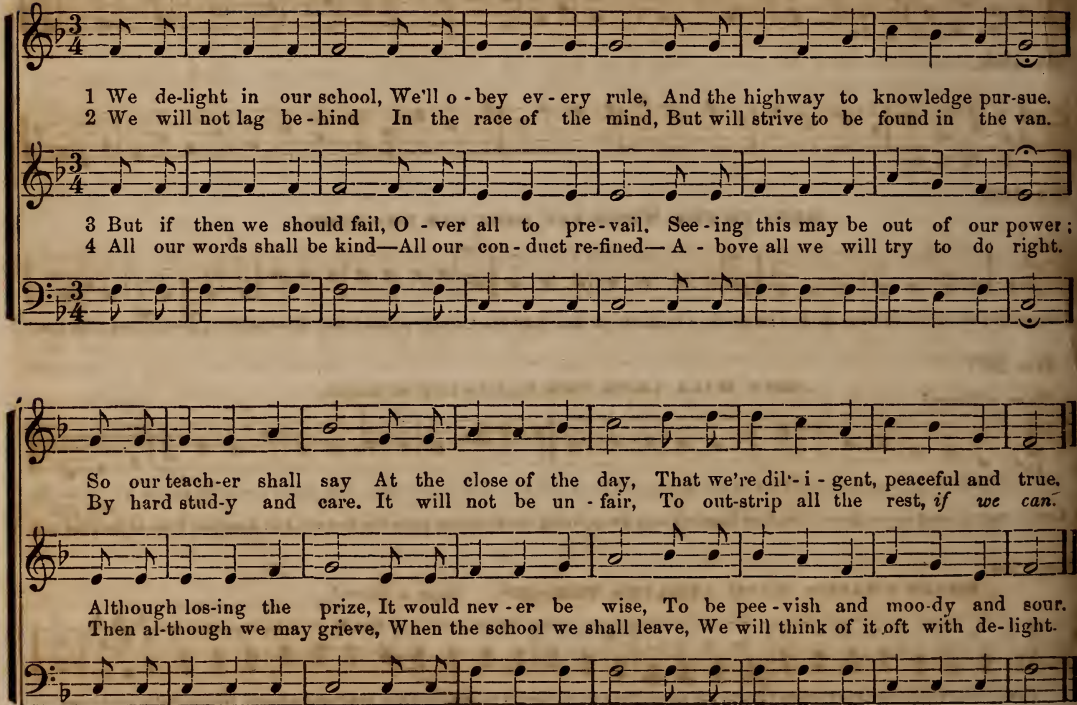
ROSES TWINED WITH CURLING TRESSES. Major or Minor?



Roses twined with curling tresses, Charm the sense, the eye engage, Why not deck the year's decadence, Gently fading into age.

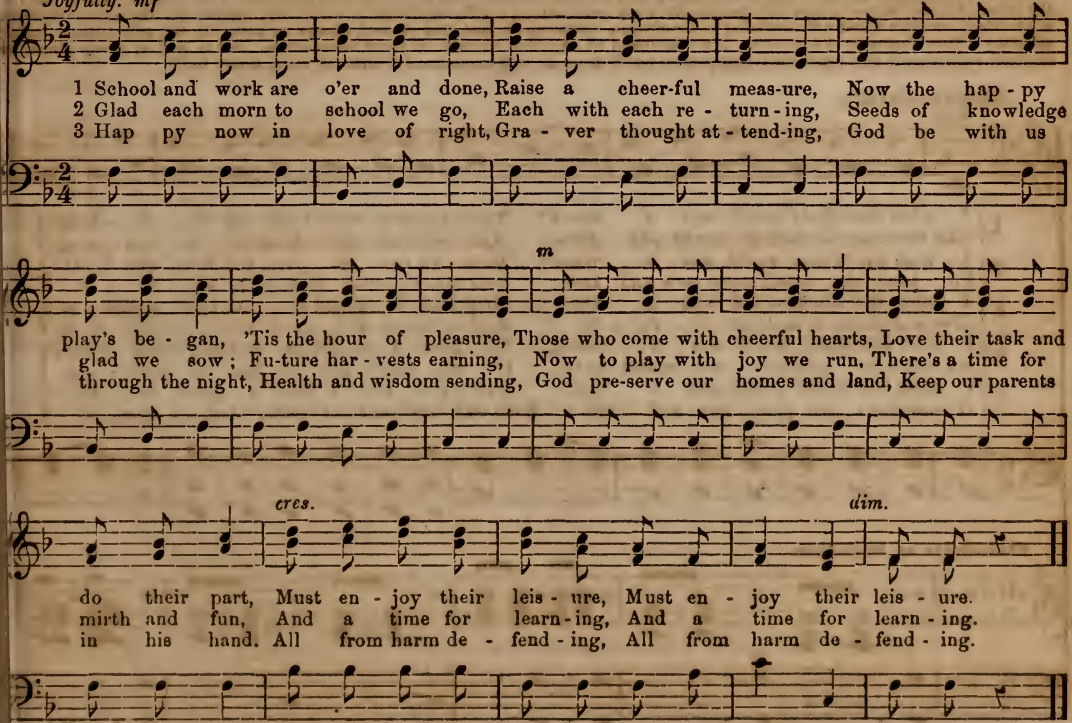
No. 199. From the "SINGING BIRD," by permission.

6—*One to each*


1 We de-light in our school, We'll o-bey ev-ery rule, And the highway to knowledge pur-sue.
2 We will not lag be-hind In the race of the mind, But will strive to be found in the van.
3 But if then we should fail, O-ver all to pre-vail, See-ing this may be out of our power;
4 All our words shall be kind—All our con-duct re-fined— A-bove all we will try to do right.
So our teach-er shall say At the close of the day, That we're dil-i-gent, peaceful and true.
By hard stud-y and care. It will not be un-fair, To out-strip all the rest, *if we can.*
Although los-ing the prize, It would nev-er be wise, To be pee-vish and moo-dy and sour.
Then al-though we may grieve, When the school we shall leave, We will think of it oft with de-light.

No. 200. **16**—*Two to each measure.*

Joyfully. *mf*


1 School and work are o'er and done, Raise a cheer-ful meas-ure, Now the hap - py
2 Glad each morn to school we go, Each with each re - turn - ing, Seeds of knowledge
3 Hap py now in love of right, Gra - ver thought at - tend-ing, God be with us
m
play's be - gan, 'Tis the hour of pleasure, Those who come with cheerful hearts, Love their task and
glad we sow; Fu-ture har - vests earning, Now to play with joy we run, There's a time for
through the night, Health and wisdom sending, God pre-serve our homes and land, Keep our parents
cres.
dim.
do their part, Must en - joy their leis - ure, Must en - joy their leis - ure.
mirth and fun, And a time for learn - ing, And a time for learn - ing.
in his hand. All from harm de - fend - ing, All from harm de - fend - ing.

No. 201. Wishing.

NEW STUDENT'S SONG.

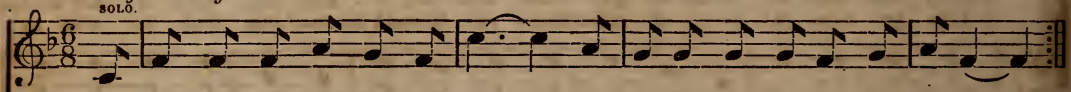
10—*Two to the measure.*

Words and Music by ✻

NOTE.—In the performance of this merry ballad and chorus, the effect will be heightened by different scholars, in various parts of the school, arising in their places and singing the solos, each having a different theme or wish: the teacher all the while remaining at the piano, and the whole school joining in the chorus, repeating the last line of each stanza as sung by the solo voice. Besides affording a little wholesome amusement, it will be found an excellent exercise in rapid articulation. See to it that every singer articulates so distinctly that spectators unacquainted with the song will understand it without words before them.

Merrily—briskly.

SOLO.



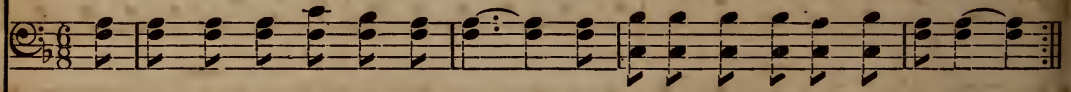
1 I wish the whole world was a wood! Then fag-gots would cost but the ta - king,
The trees would shed a - corns and nuts, And save me the trouble of sha - king.

2 I wish the whole world was a wood! How ea - sy to live, and how qui - et!
I'd hunt the small game now and then, And make quite a change in my di - et.

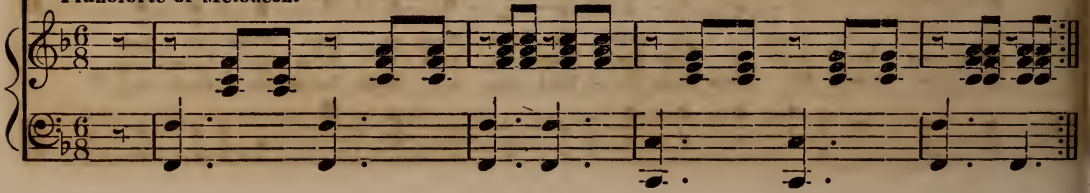
3 I wish the whole world was a tree! How nice it would be in hot weath - er,
'Twould shade us so beau - ti - ful - ly, And make us feel good al - to - geth - er.

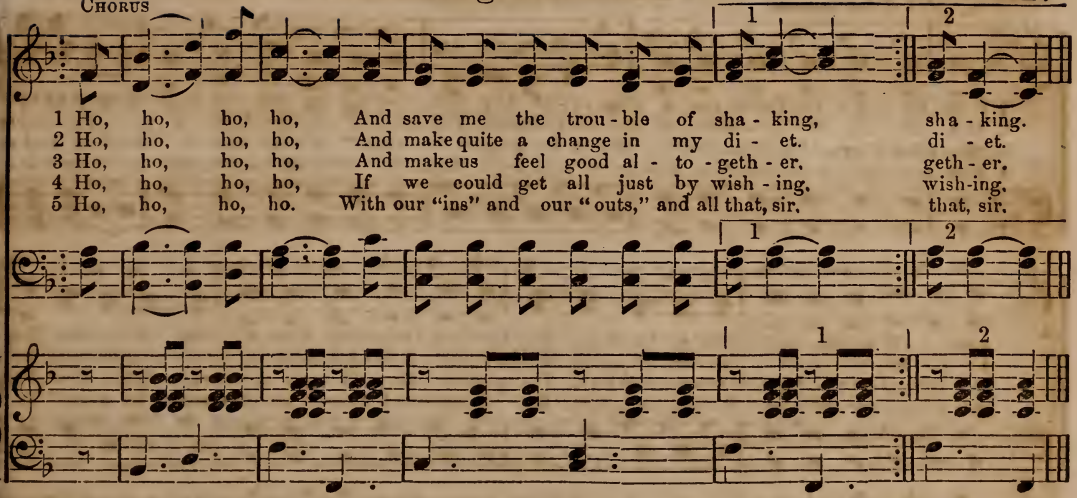
4 I wish the whole world was a brook, O, how I would go a trout - fish - ing;
Ah, what a gay time we would have, If we could get all, just by wish - ing.

5 I wish the whole world was a ball, And you and I had a great bat, sir,
O would-n't we play, one and all, With our "ins" and our "outs," and all that, sir.



Pianoforte or Melodeon.




Chorus
1 Ho, ho, ho, ho, And save me the trou - ble of sha - king, sha - king.
2 Ho, ho, ho, ho, And make quite a change in my di - et. di - et.
3 Ho, ho, ho, ho, And make us feel good al - to - geth - er, geth - er.
4 Ho, ho, ho, ho, If we could get all just by wish - ing, wish-ing.
5 Ho, ho, ho, ho. With our "ins" and our "outs," and all that, sir, that, sir.

6 I wish the whole world was a park,
With ice both in winter and summer,
O, wouldn't I skate like a lark,
Astonishing every new comer.
Cho.—Ho, ho, ho, ho,
Astonishing every new comer?

7 I wish the whole world was a book,
And I could spend all the time reading
I'd give you your bat, ball, and hook,
Or anything else you were needing.
Cho —Ho, ho, ho. ho,
Or anything else you were needing.

8 I wish the whole world was a school,
And half of the year was vacation,
Dear teacher, I'd mind every rule,
And then visit my country relation.
Cho.—Ho, ho, ho, ho,
And then visit my country relation,

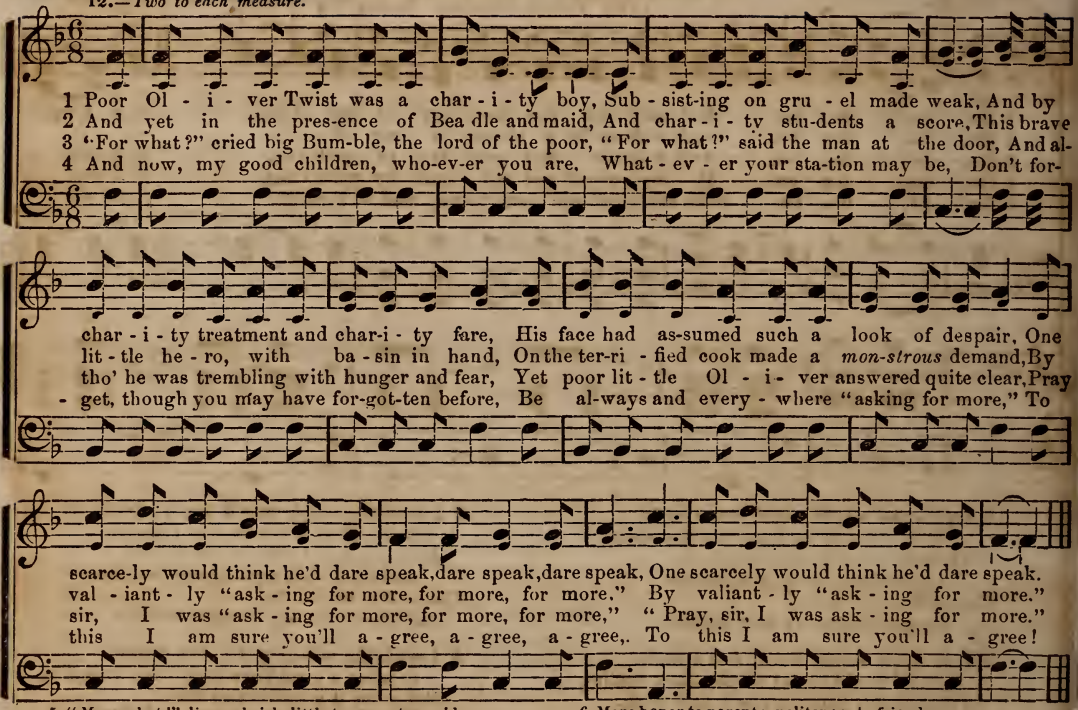
9 I wish the whole world was a gate,
O what a good time we'd have swinging,
But since it is getting so late,
We'd better stop wishing and singing
Cho —Ho, ho, ho, ho.
We'd better stop wishing and singing,

No. 202.

Poor Oliver Twist.

Words by Mrs. KIDDER.

12.—*Two to each measure.*

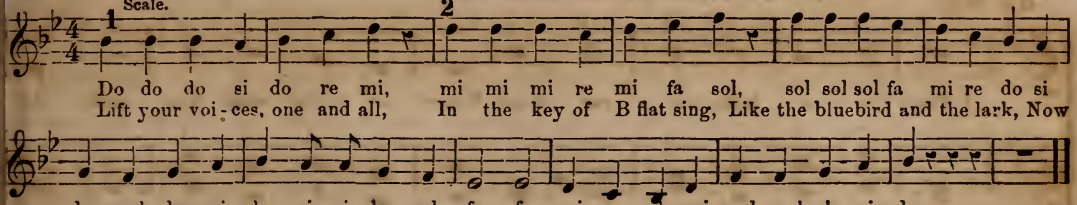

1 Poor Ol - i - ver Twist was a char - i - ty boy, Sub - sist-ing on gru - el made weak, And by
2 And yet in the pres-ence of Bea dle and maid, And char - i - ty stu-dents a score, This brave
3 "For what?" cried big Bum-ble, the lord of the poor, "For what!" said the man at the door, And al-
4 And now, my good children, who-ev-er you are, What - ev - er your sta-tion may be, Don't for-
char - i - ty treatment and char-i - ty fare, His face had as-sumed such a look of despair, One
lit - tle he - ro, with ba - sin in hand, On the ter-ri - fied cook made a *mon-strous* demand, By
tho' he was trembling with hunger and fear, Yet poor lit - tle Ol - i - ver answered quite clear, Pray
- get, though you may have for-got-ten before, Be al-ways and every - where "asking for more," To
scarce-ly would think he'd dare speak, dare speak, dare speak, One scarcely would think he'd dare speak.
val - iant - ly "ask - ing for more, for more, for more." By valiant - ly "ask - ing for more."
sir, I was "ask - ing for more, for more, for more," "Pray, sir, I was ask - ing for more."
this I am sure you'll a - gree, a - gree, a - gree,. To this I am sure you'll a - gree!

5 "More what!" lisps a brisk little tongue at my side,
"More what!" cry the boys at their play,—
More knowledge, more wisdom, more kindness, more love,
More power of forgiveness, more strength from above,
More sunlight to brighten the way.

6 More honor to parents, politeness to friends,
More patience, more courage, more care:
And if, my young friends, you should gather a store,
Of jewels so precious by "asking for more,"
What a radiant crown you will wear.

LIFT YOUR VOICES. Canon two in one.

Scale.


1
2
Do do do si do re mi, mi mi mi re mi fa sol, sol sol sol fa mi re do si
Lift your voi-ces, one and all, In the key of B flat sing, Like the bluebird and the lark, Now
la sol la si do si si la sol fa fa mi re do mi sol sol la si do.
let your voi-ces ring like the bree-zes soft and sweet, That gently her-ald in the spring.

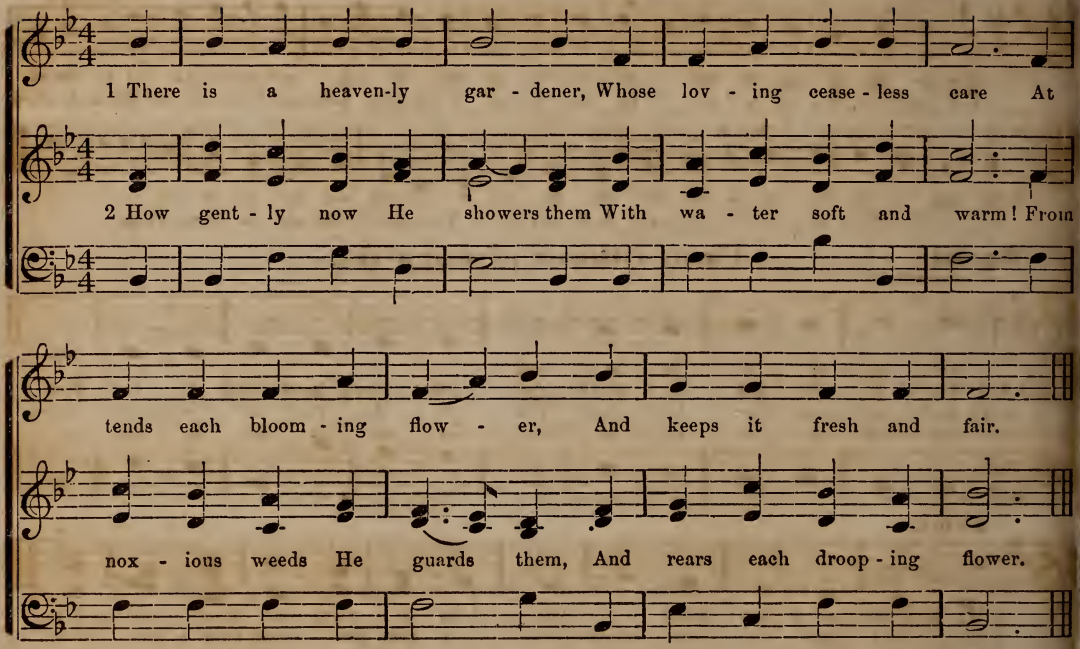
No. 204. Unto others always do.

1st DIV.
Do do si si la la sol.
1.2.3.4. v. Un - to oth - ers al - ways do As you'd have them do to you.
5. ALL. And your spir - its free shall rise As the sun as - cends the skies,
Do do re re mi fa sol la si do do fa sol do
2d DIV.
1 Then your youth will glide a - way Like a pleas - ant bright spring day.
2 Then shall pass your man - hood's prime Like the glo - rious sum - mer time.
3 Then old age se - rene shall be As calm e - ven time at sea.
4 Then your life's slow set - ting sun, Shall go down in heaven be - gun.
5 And your spir - it free shall rise As the sun as - cends the skies.

20—*One to each* 𝄽.

No. 205.

The Heavenly Gardener.

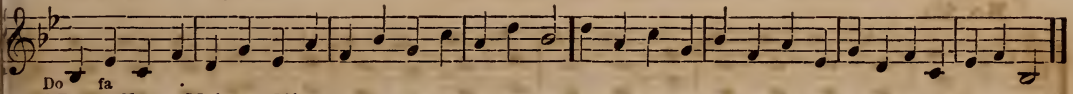

1 There is a heaven-ly gar - dener, Whose lov - ing cease - less care At
2 How gent - ly now He showers them With wa - ter soft and warm! From
tends each bloom - ing flow - er, And keeps it fresh and fair.
nox - ious weeds He guards them, And rears each droop - ing flower.

3 And when the flowers are open,
And breathe a sweet perfume,
He bears them in His bosom
To His eternal home

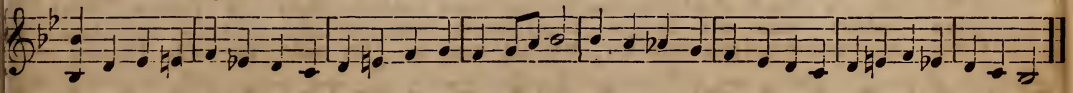
4 And in the heavenly Eden,
With blessed sun and shade,
Plants them, where all things flourish,
And never more can fade.

5 Oh! heavenly Gardner grant us
A place to flourish there,
Beneath Thy skies unclouded
And ever in Thy care!

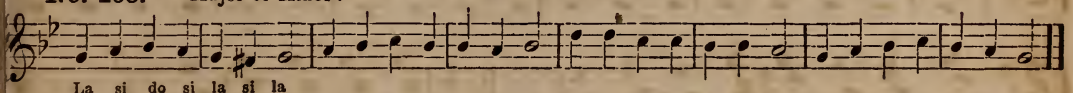
No. 206. Skips of?



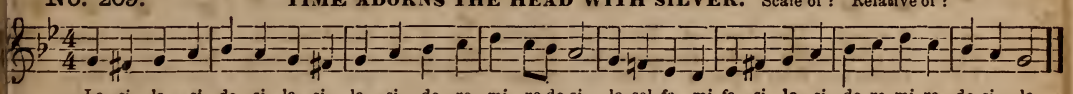
No. 207. Major or Minor?



No. 208. Major or Minor?

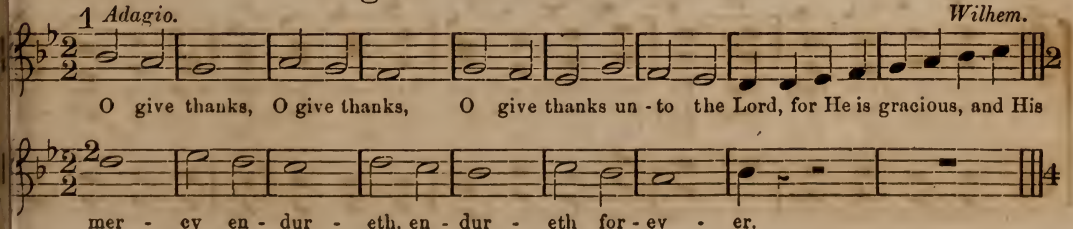


No. 209. **TIME ADORNS THE HEAD WITH SILVER.** Scale of? Relative of?



Time adorns the head with silver, Stores the mind with love of truth, Shows the nothingness of shadows. Clears the eye to real truth
2 Makes the hour of peaceful quiet, Dearly prized above all price, Shows in glimpses bright before us, Gleams of opening paradise.

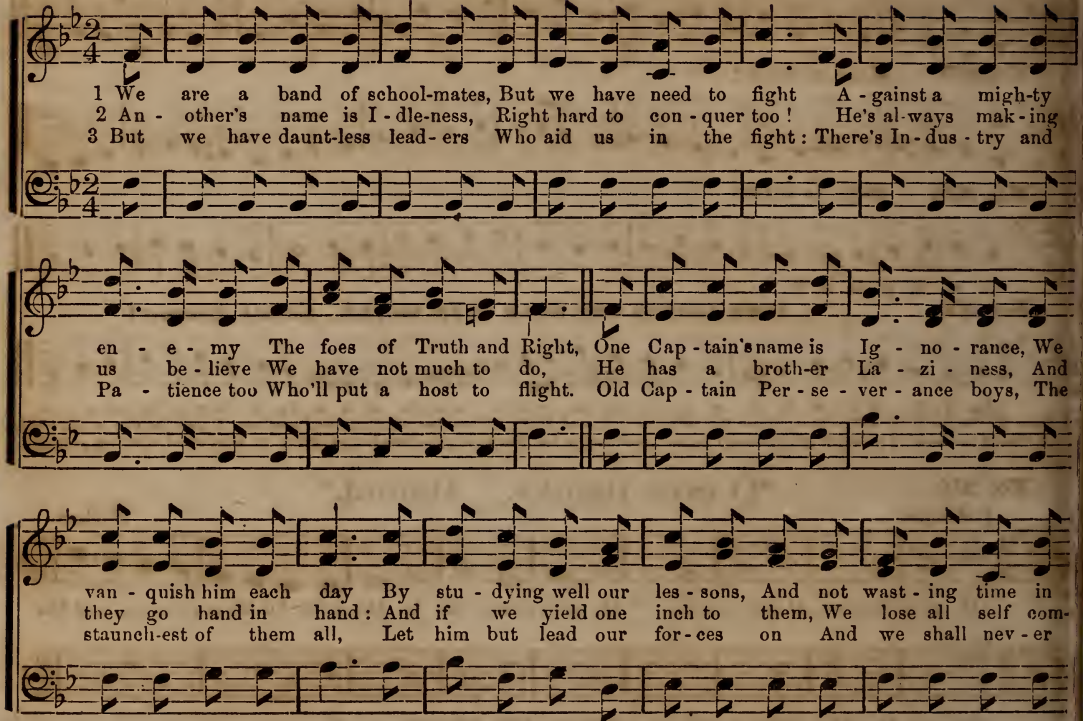
No. 210. "O give thanks. Round."

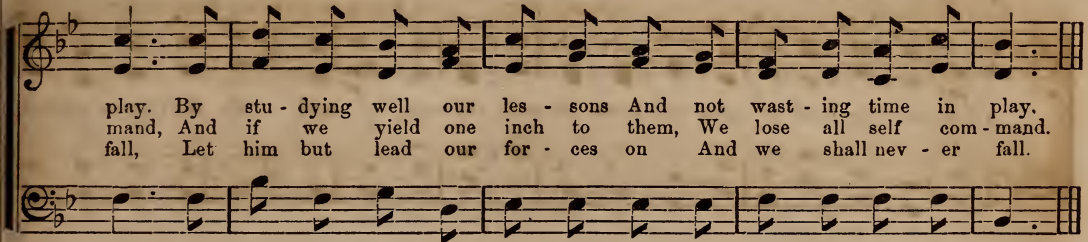

1
Adagio.
Wilhem.
2
O give thanks, O give thanks, O give thanks un - to the Lord, for He is gracious, and His
2
4
mer - cy en - dur - eth, en - dur - eth for - ev - er.

We are a band of School-mates.

12—*Two to each measure.*

No. 211.


1 We are a band of school-mates, But we have need to fight A-gainst a migh-ty
2 An-other's name is I-dle-ness, Right hard to con-quer too! He's al-ways mak-ing
3 But we have daunt-less lead-ers Who aid us in the fight: There's In-dus-try and
en-e-my The foes of Truth and Right, One Cap-tain's name is Ig-no-rance, We
us be-lieve We have not much to do, He has a broth-er La-zi-ness, And
Pa-tience too Who'll put a host to flight. Old Cap-tain Per-se-ver-ance boys, The
van-quish him each day By stu-dying well our les-sons, And not wast-ing time in
they go hand in hand: And if we yield one inch to them, We lose all self com-
staunch-est of them all, Let him but lead our for-ces on And we shall nev-er

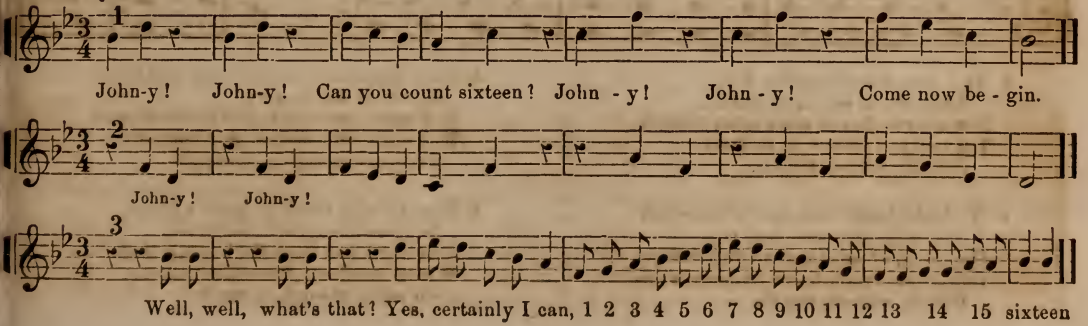

play. By stu - dying well our les - sons And not wast - ing time in play.
mand, And if we yield one inch to them, We lose all self com - mand.
fall, Let him but lead our for - ces on And we shall nev - er fall.

4 You see that we are drilling
Within our school-room here,
We'll strive to match in courage boys
With any volunteer.

So three cheers for the Stars and Stripes!
And for the boys three cheers,
Who strive to do their duty well,
As school-room volunteers.

Johny. Round.

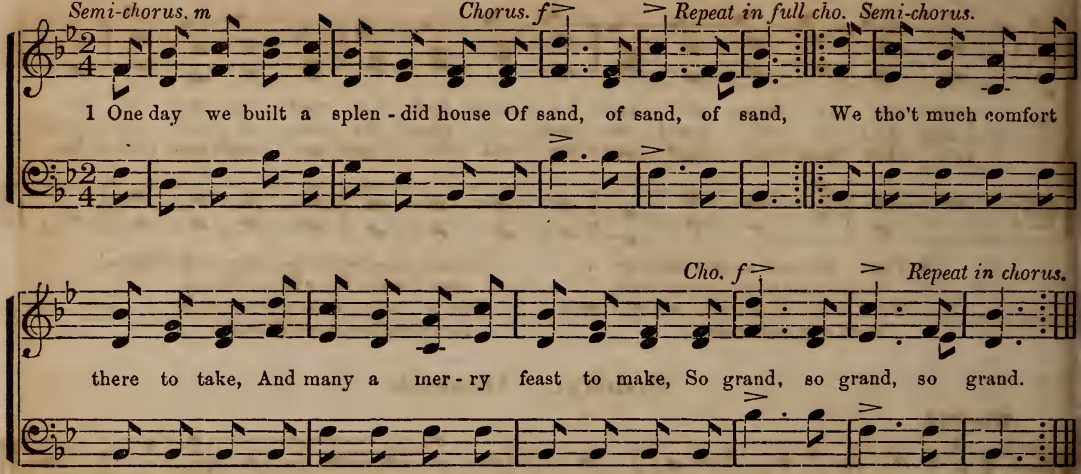
No. 212.


1
John-y! John-y! Can you count sixteen? John - y! John - y! Come now be - gin.
2
John-y! John-y!
3
Well, well, what's that? Yes, certainly I can, 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 sixteen

No. 213.

12.—*Two to the measure.*

Our house of Sand.


Semi-chorus. m
Chorus. f
Repeat in full cho. Semi-chorus.
1 One day we built a splen - did house Of sand, of sand, of sand, We tho't much comfort
Cho. f
Repeat in chorus.
there to take, And many a mer - ry feast to make, So grand, so grand, so grand.

2 Ah! soon a little pebble fell,
So small, so small, so small;
But after it flowed shower on shower,
Till roof and rafters, in an hour,
Fell all, fell all, fell all.

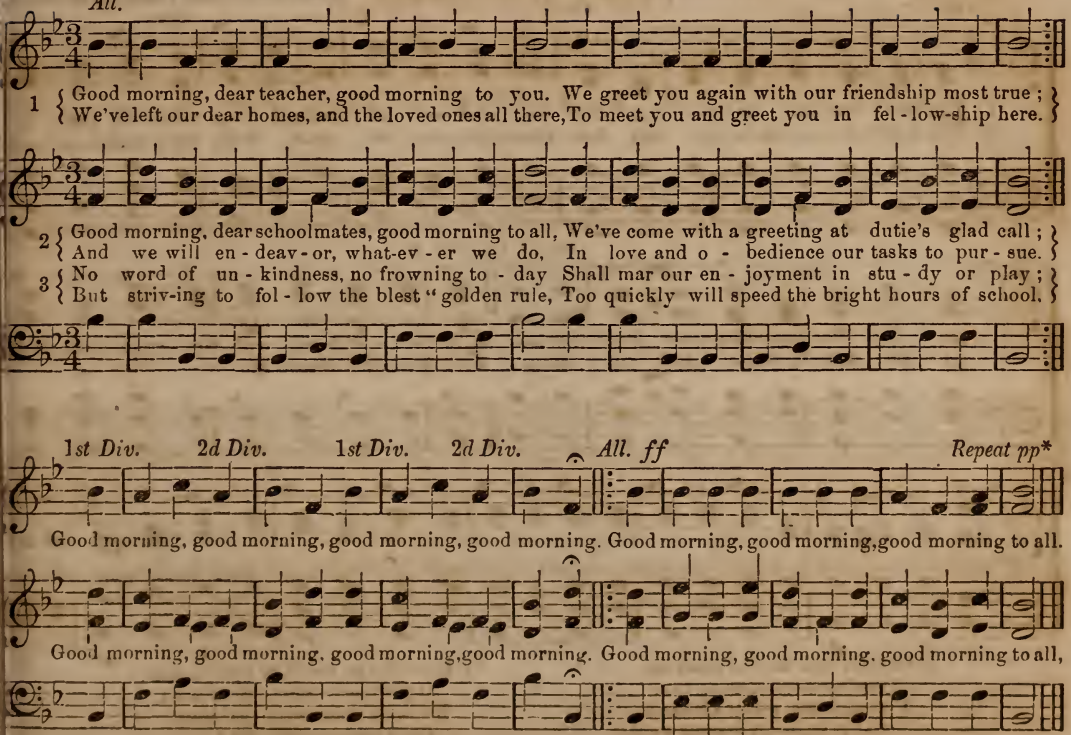
3 We looked with wonder on the wreck
And woe, and woe, and woe,
One grain of sand had all this done—
One grain, much harm to many a one
Can do, can do, can do.

4 Some build their castles large and fine,
In air, in air, in air;
And much, we think, the house of sand
Will with such castles fine compare,
Compare, compare, compare.

5 Now all who think to build a house,
So grand, so grand, so grand,
Just come and view the shining spot,
Where stood our fair and stately cot
Of sand, of sand, of sand.

5.—*One to each*

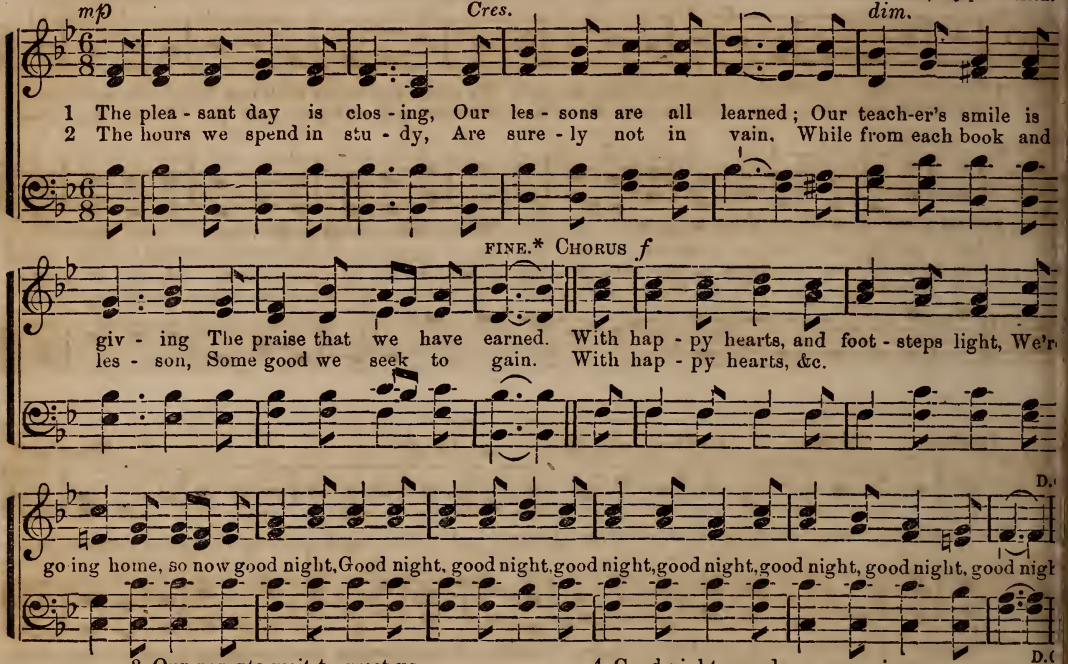
All.


1 Good morning, dear teacher, good morning to you. We greet you again with our friendship most true ;
We've left our dear homes, and the loved ones all there, To meet you and greet you in fel - low-ship here.
2 Good morning, dear schoolmates, good morning to all, We've come with a greeting at dutie's glad call ;
And we will en - deav - or, what-ev - er we do, In love and o - bedience our tasks to pur - sue.
3 No word of un - kindness, no frowning to - day Shall mar our en - joyment in stu - dy or play ;
But striv-ing to fol - low the blest "golden rule, Too quickly will speed the bright hours of school.
1st Div. 2d Div. 1st Div. 2d Div. All. ff Repeat pp*
Good morning, good morning, good morning, good morning. Good morning, good morning, good morning to all.
Good morning, good morning, good morning, good morning. Good morning, good morning, good morning to all,

* In a concert this may be sung with pleasing effect as an echo, by pupils at a distance.

126 No. 215. The pleasant day is closing. [GOOD EVENING.] W. B. B.

20.—*Two to the measure.* Be careful of the sharp fifth. Where does it occur? Music from "Golden Chain," by permission.


mp
Cres.
dim.
1 The plea - sant day is clos - ing, Our les - sons are all learned; Our teach-er's smile is
2 The hours we spend in stu - dy, Are sure - ly not in vain. While from each book and
FINE.* CHORUS f
giv - ing The praise that we have earned. With hap - py hearts, and foot - steps light, We'r
les - son, Some good we seek to gain. With hap - py hearts, &c.
D.
go ing home, so now good night, Good night, good night, good night, good night, good night, good night, good nigh
D.C.

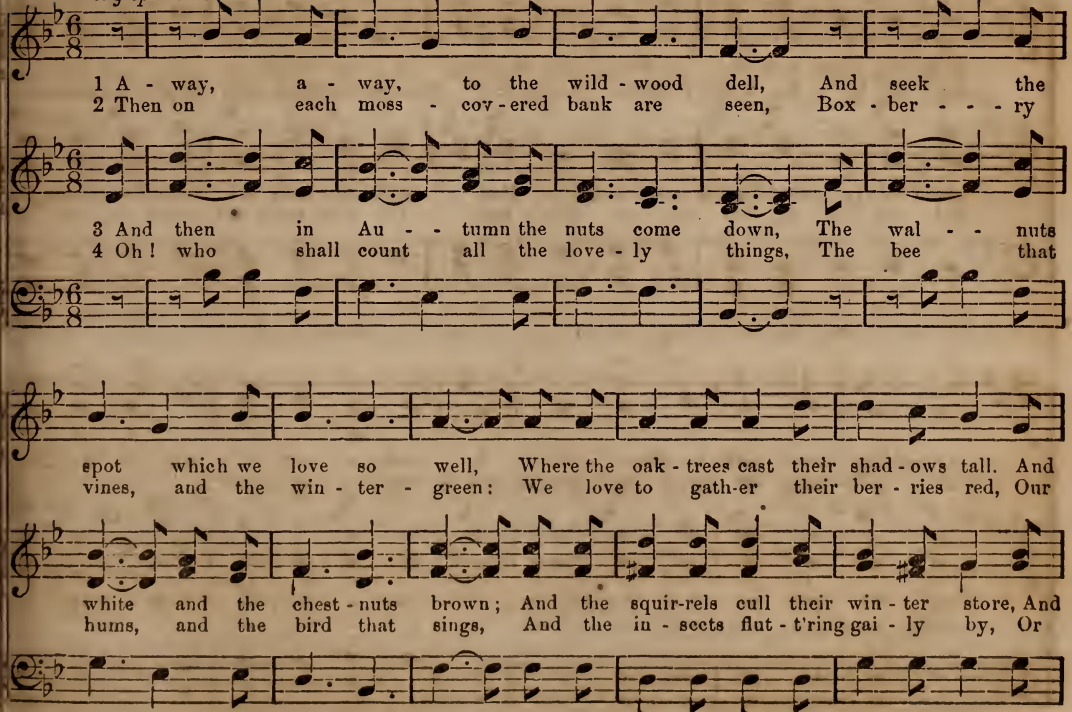
3 Our parents wait to greet us,
Our brothers, sisters, too:
Without their warm affection,
Oh! pray, what should we do.
With happy, &c.

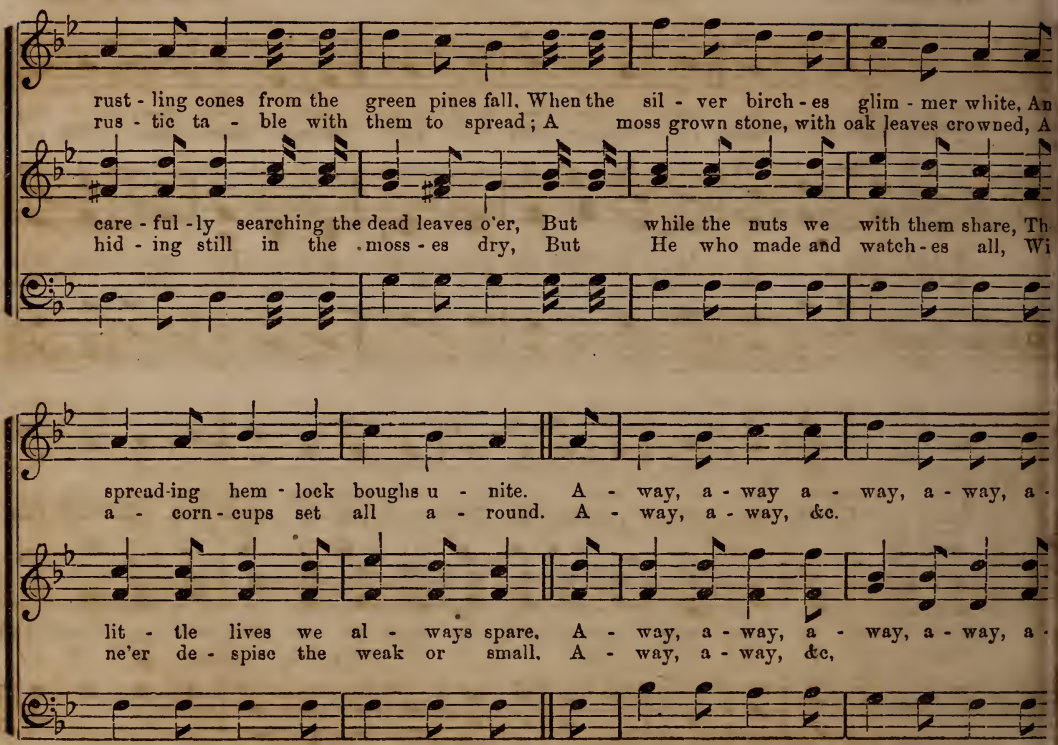
4 Good night, our dear companions,
Good night, our teacher kind,
We trust to-morrow morning,
Each other here to find.
With happy, &c.

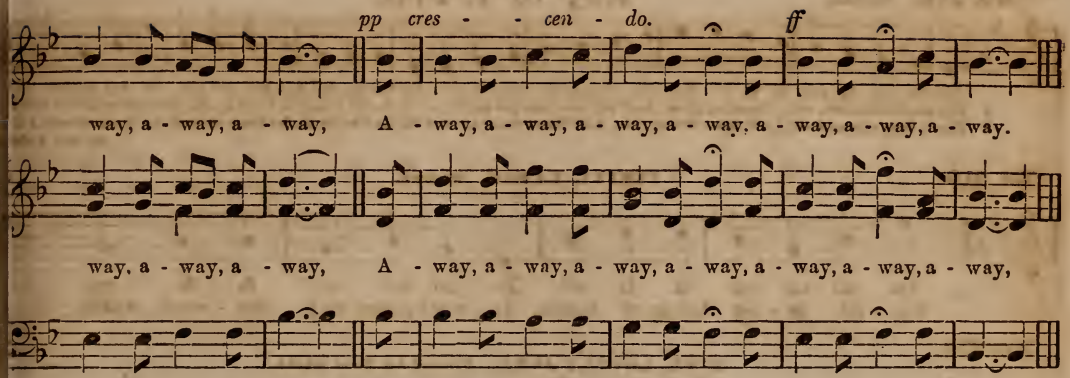
* An abbreviation of *Finale*,—the close.

No. 216. Words by K. C.

Very spirited.

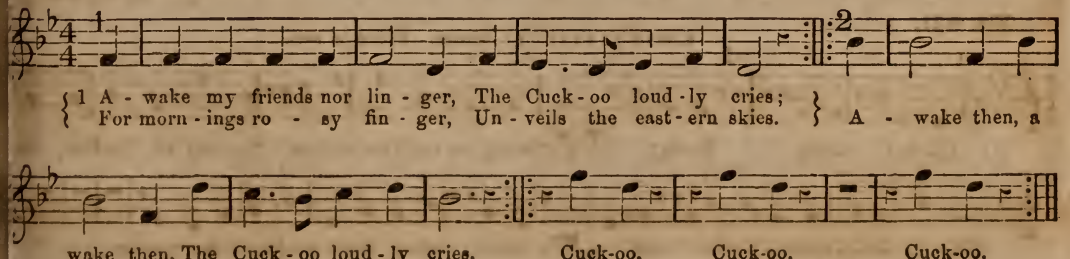

1 A - way, a - way, to the wild - wood dell, And seek the
2 Then on each moss - cov - ered bank are seen, Box - ber - - - ry
3 And then in Au - - tumn the nuts come down, The wal - - nuts
4 Oh! who shall count all the love - ly things, The bee that
spot which we love so well, Where the oak - trees cast their shad - ows tall. And
vines, and the win - ter - green: We love to gath-er their ber - ries red, Our
white and the chest - nuts brown; And the squir-rels cull their win - ter store, And
hums, and the bird that sings, And the in - sects flut - t'ring gai - ly by, Or


rust - ling cones from the green pines fall, When the sil - ver birch - es glim - mer white, An
rus - tic ta - ble with them to spread; A moss grown stone, with oak leaves crowned, A
care - ful - ly searching the dead leaves o'er, But while the nuts we with them share, Th
hid - ing still in the moss - es dry, But He who made and watch - es all, Wi
spread - ing hem - lock boughs u - nite. A - way, a - way a - way, a - way, a -
a - corn - cups set all a - round. A - way, a - way, &c.
lit - tle lives we al - ways spare. A - way, a - way, a - way, a - way, a -
ne'er de - spise the weak or small. A - way, a - way, &c,



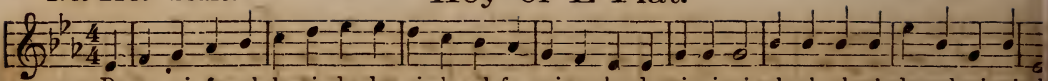
The Cuckoo. Round.

No. 217.


1
2
1 A - wake my friends nor lin - ger, The Cuck - oo loud - ly cries;
For morn - ings ro - sy fin - ger, Un - veils the east - ern skies.
A - wake then, a
wake then, The Cuck - oo loud - ly cries, Cuck-oo, Cuck-oo, Cuck-oo.

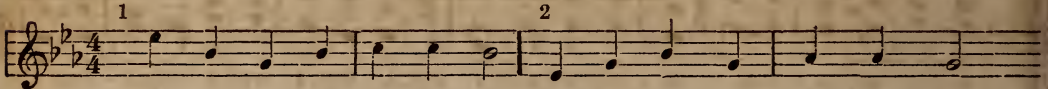
No. 218. Scale.

Key of E Flat.


Do re mi fa sol la si do do si la sol fa mi re do do mi mi mi sol sol sol sol do sol mi sol d
1 The sun looks down with cheering glow, And smiles upon the earth below, So let it smile, let it smile, Be mer-ry all the whil
2 The leaves spread forth their arms with pride, And throw their shelter far and wide, So let them spread, let them spread, A s
ter and a sh

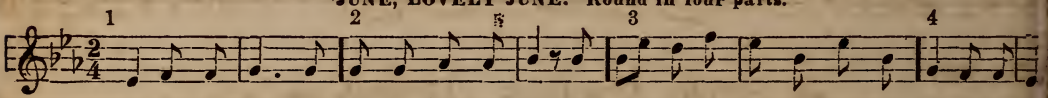
No. 219.

USEFUL LABOR. Round.



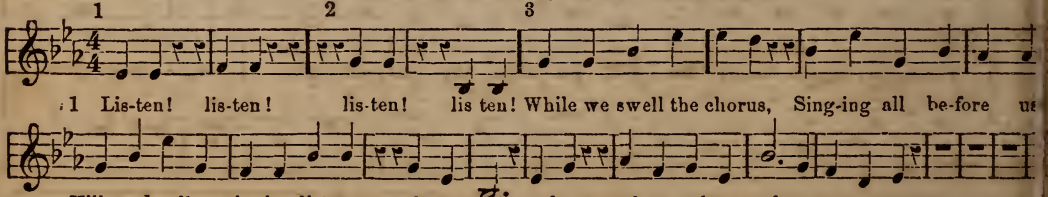
No. 220.

JUNE, LOVELY JUNE. Round in four parts.

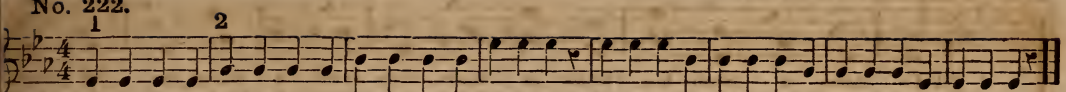


No. 221.

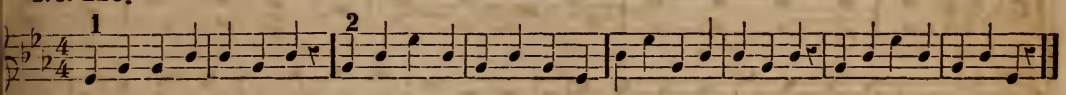
LISTEN! LISTEN! Canon. Three in one.


1
2
3
1 Lis-ten! lis-ten! lis-ten! lis ten! While we swell the chorus, Sing-ing all be-fore us
Hills and valleys ringing, listen, ech-o mocks, ech-o, ech-o, ech-o mocks our merry song.
Clear the morn is beaming listen, ech-o mocks, ech-o, ech-o, ech-o mocks our merry song.

No. 222.



No. 223.



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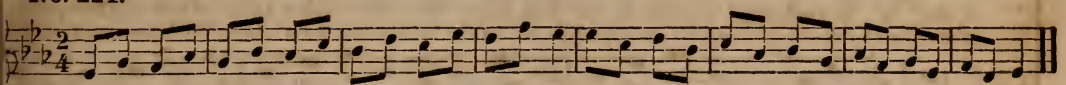
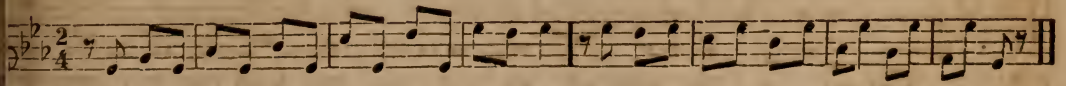
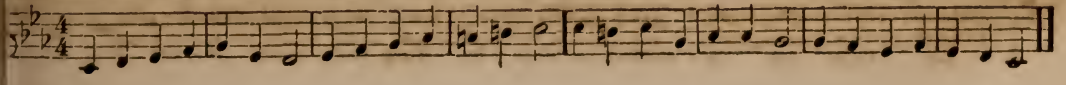


No. 225.

No. 226.

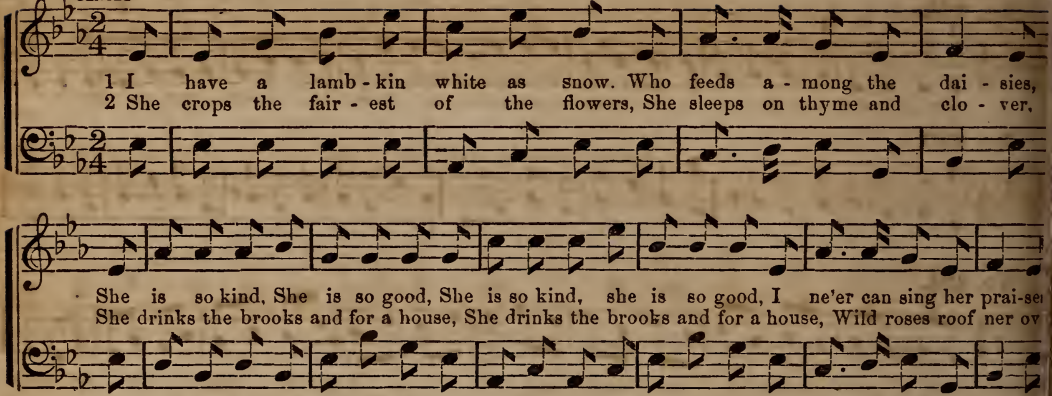


No. 227.



My Lambkin.

No. 228. GENTLE 1st & 2d div.

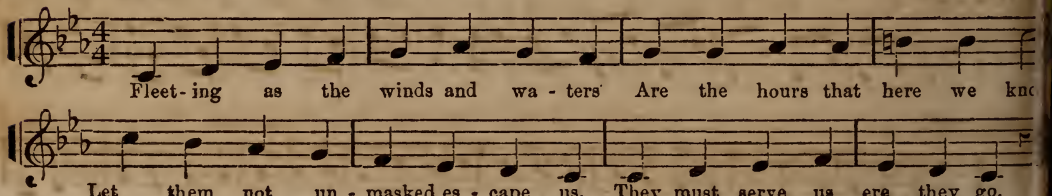

1 I have a lamb - kin white as snow. Who feeds a - mong the dai - sies,
2 She crops the fair - est of the flowers, She sleeps on thyme and clo - ver,
She is so kind, She is so good, She is so kind, she is so good, I ne'er can sing her prai-se
She drinks the brooks and for a house, She drinks the brooks and for a house, Wild roses roof ner ov

3 When I go out to play with her
She hops and skips about me,
And follows after me, as though
She could not live without me.

4 I wish dear lamb that I could take
Example so improving,
And learn to be so innocent,
So gentle and so loving.

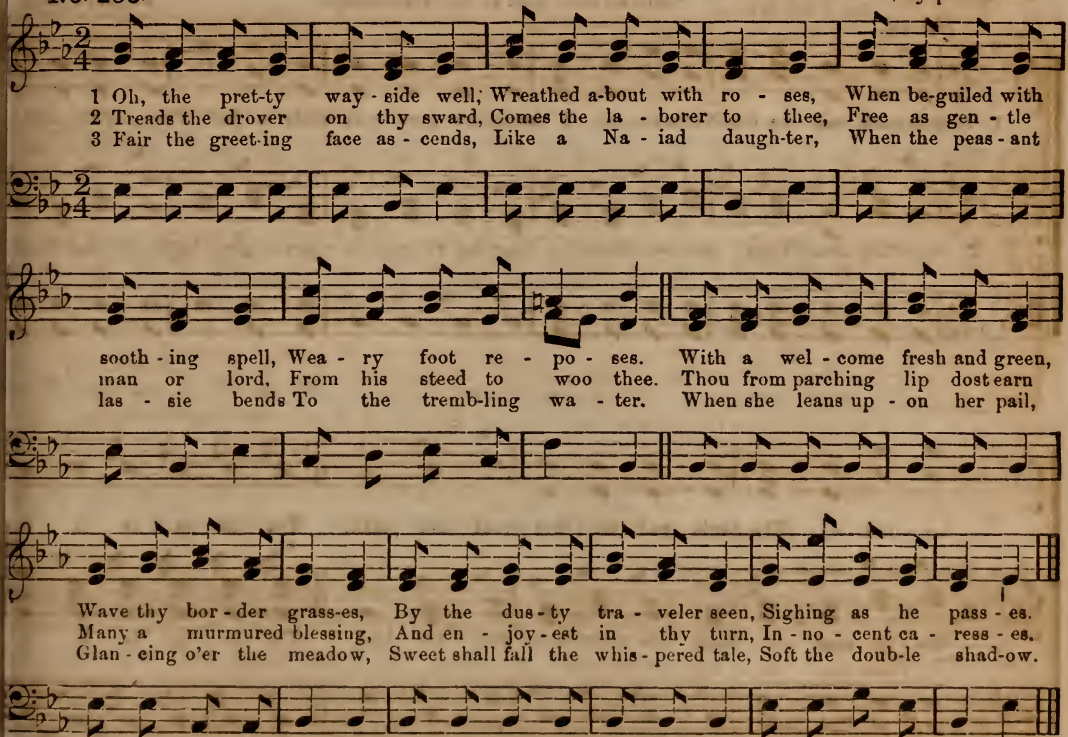
Fleeting as the winds and waters.

No. 229. Scale of? Relative of?


Fleet - ing as the winds and wa - ters Are the hours that here we kn
Let them not un - masked es - cape us, They must serve us ere they go.

No. 230

From the DIAPASON, by permission.


1 Oh, the pret-ty way-side well, Wreathed a-bout with ro - ses, When be-guiled with
2 Treads the drover on thy sward, Comes the la - borer to thee, Free as gen - tle
3 Fair the greet-ing face as - cends, Like a Na - iad daugh-ter, When the peas - ant
sooth - ing spell, Wea - ry foot re - po - ses. With a wel - come fresh and green,
man or lord, From his steed to woo thee. Thou from parching lip dost earn
las - sie bends To the tremb-ling wa - ter. When she leans up - on her pail,
Wave thy bor - der grass-es, By the dus - ty tra - veler seen, Sighing as he pass - es.
Many a murmured blessing, And en - joy - est in thy turn, In - no - cent ca - ress - es.
Glan - cing o'er the meadow, Sweet shall fall the whis - pered tale, Soft the doub-le shad-ow.

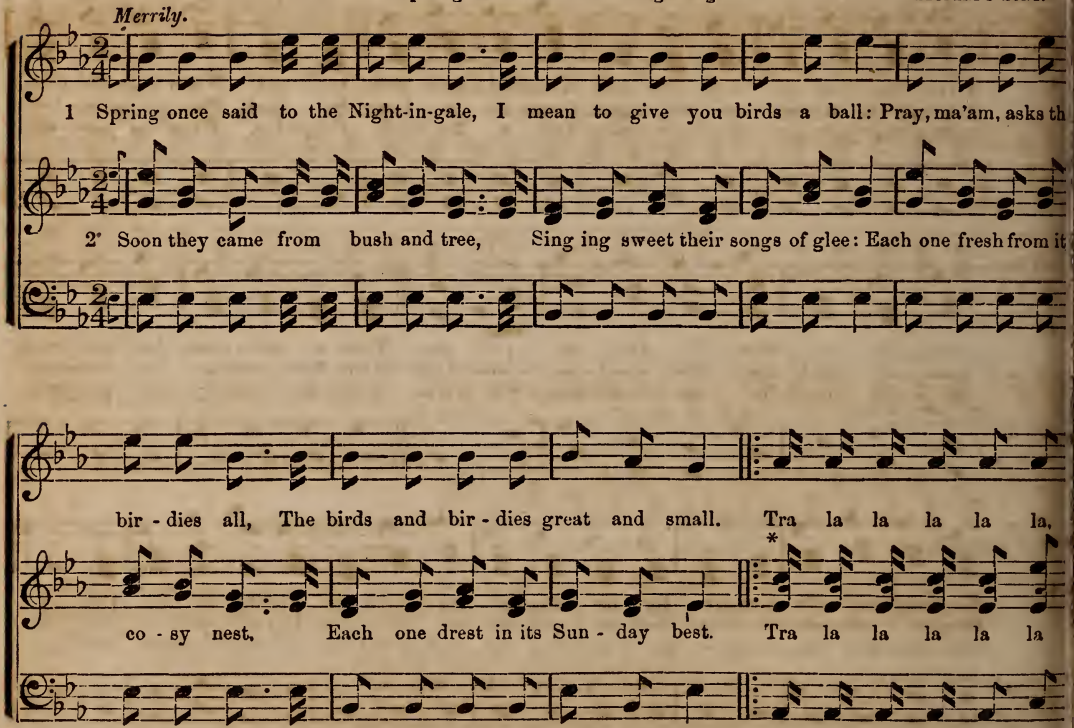
No. 231.

The Bird's Ball.

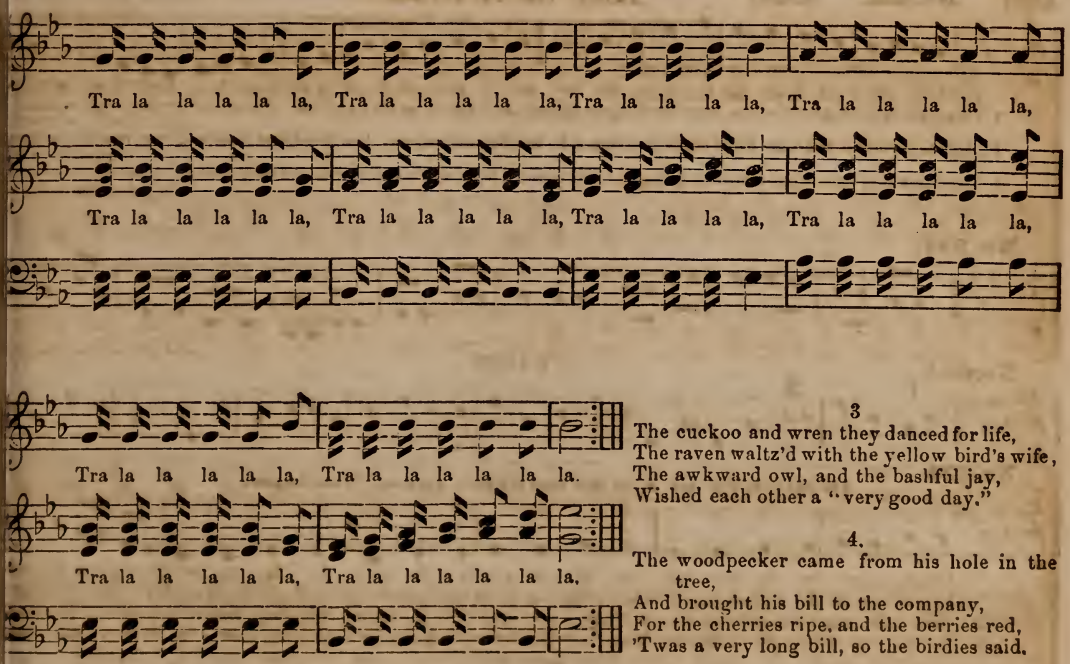
"Spring once said to the Nightingale."

Words by Mrs. KIDDER.

STUDENT'S SONG.


Merrily.
1 Spring once said to the Night-in-gale, I mean to give you birds a ball: Pray, ma'am, asks th
2 Soon they came from bush and tree, Sing ing sweet their songs of glee: Each one fresh from it
bir - dies all, The birds and bir - dies great and small. Tra la la la la la,
co - sy nest, Each one drest in its Sun - day best. Tra la la la la la

* The small notes in the Alto are intended to be sung when there is no Tenor.



3

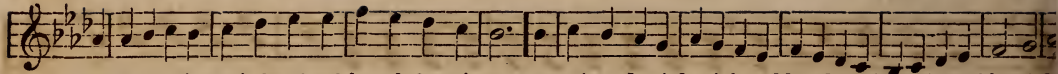
The cuckoo and wren they danced for life,
The raven waltz'd with the yellow bird's wife,
The awkward owl, and the bashful jay,
Wished each other a "very good day."

4.

The woodpecker came from his hole in the tree,
And brought his bill to the company,
For the cherries ripe, and the berries red,
'Twas a very long bill, so the birdies said.

5 They danced all day till the sun was low,
Till the mother birds prepared to go;
Then one and all, both great and small,
Flew to their nests from "the birdies ball."

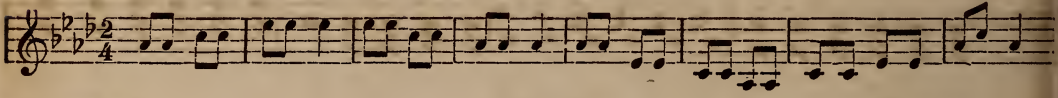
No. 232. Scale. Key of A Flat.



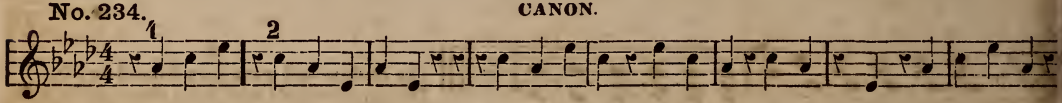
Do do re mi re mi fa sol sol la sol fa mi re re mi re do si do si la sol la sol fa mi re mi fa sol la si do

1 I love, I love the bright blue sea, Now sparkling in the sun, It is a thing so glad and free, Who would its white waves shun, W
would its white waves sh
2 I love to see it dash and foam Along the pebbly strand, To feel it shields my own dear home, And guards my native land. And gua
my native lan
3 How like a bird with wings unfurled. Doth yon small vessel ride, Its stars and stripes so neatly curled, Now dipping in the ti
Now dipping in the ti

No. 233:

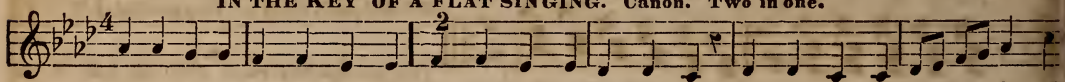


No. 234. CANON.



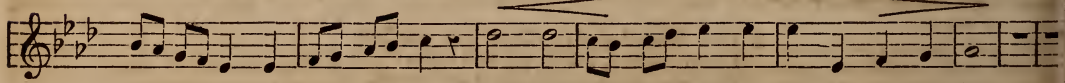
No. 235

IN THE KEY OF A FLAT SINGING. Canon. Two in one.



Do do si si la la sol sol la la sol sol fa fa mi fa fa mi mi fa sol la si do mi

1 In the key of A flat sing-ing, Make your tones both sweet and clear, Sometimes gently swell the choru
2 You have heard the roaring waters, Many, ma - ny miles a - way, Sing-ing nev-er ceas-ing prais-es
3 So will we in hap-py numbers, Make our joy-ful voi - ces heard, Making mer - ry, mer-ry mu - sic



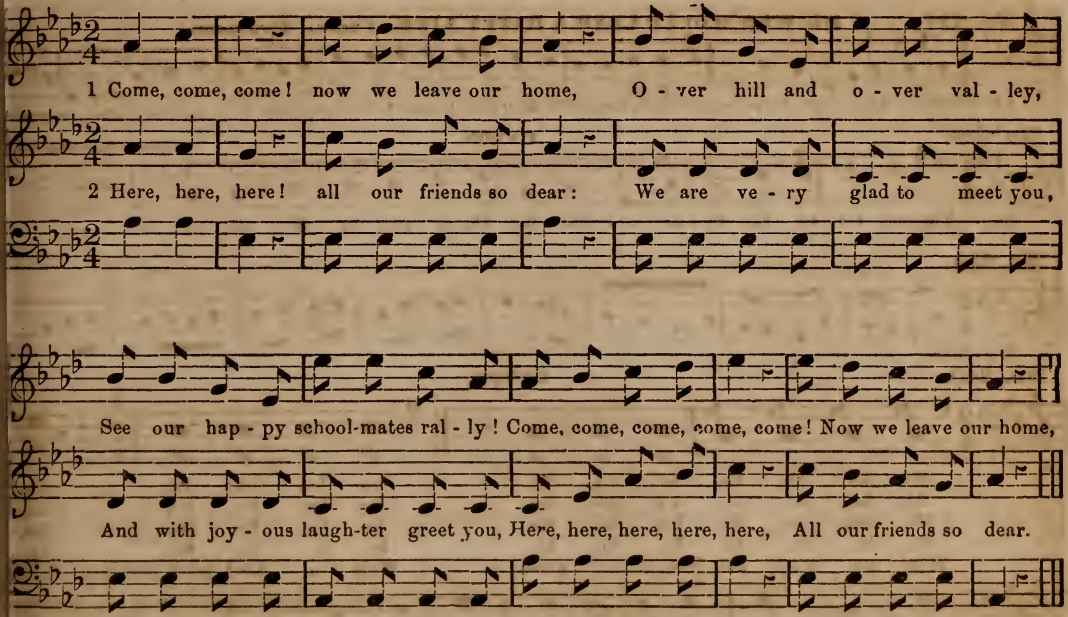
re do si la sol sol la si do re mi fa fa mi re mi fa sol sol sol sol la si do.

Sing it so that all may hear, Swell the cho - rus so that all, that all may hear.

the way, Nev - er stop-ping, nev - er stopping by the way.

the hap - py, hap-py, hap-py sing-ing bird.

10.—*One to each*


1 Come, come, come! now we leave our home, O - ver hill and o - ver val - ley,
2 Here, here, here! all our friends so dear: We are ve - ry glad to meet you,
See our hap - py school-mates ral - ly! Come, come, come, come, come! Now we leave our home,
And with joy - ous laugh-ter greet you, Here, here, here, here, here, All our friends so dear.

3

Haste, haste, haste! there's no time to waste!
We must have a summer ramble,
And a merry wood-land scramble;
Haste, haste, haste, haste, haste,
There's no time to waste!

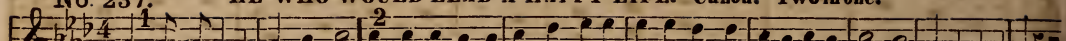
4

Fun, fun, fun! till the setting sun;
Then we'll part, but not in sorrow,
Hoping we shall meet to-morrow.
Fun, fun, fun, fun, fun!
Till the setting sun.

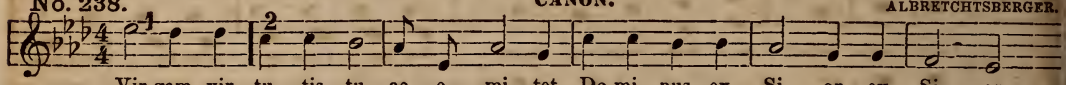
5

Then, then, then, we will hasten home,
When we've had a day of pleasure,
And of frolic without measure,
Then, then, then, then, then!
We will hasten home.

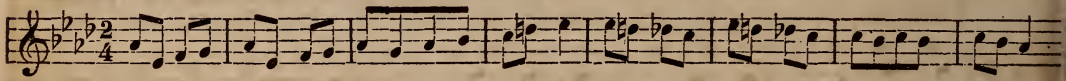
No. 237. **HE WHO WOULD LEAD A HAPPY LIFE. Canon. Two in one.**


He who would lead a happy life, He who would lead a happy life, Must keep himself from angry strife, from angry strife, from angry str

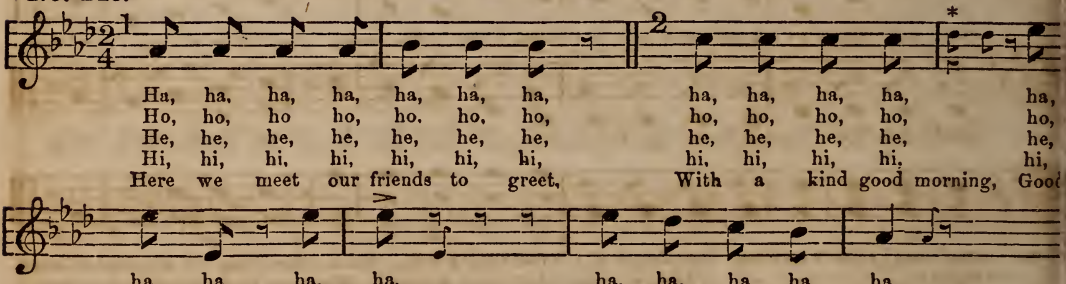
No. 238. **CANON.** ALBRETCHTSBERGER.



No. 239.



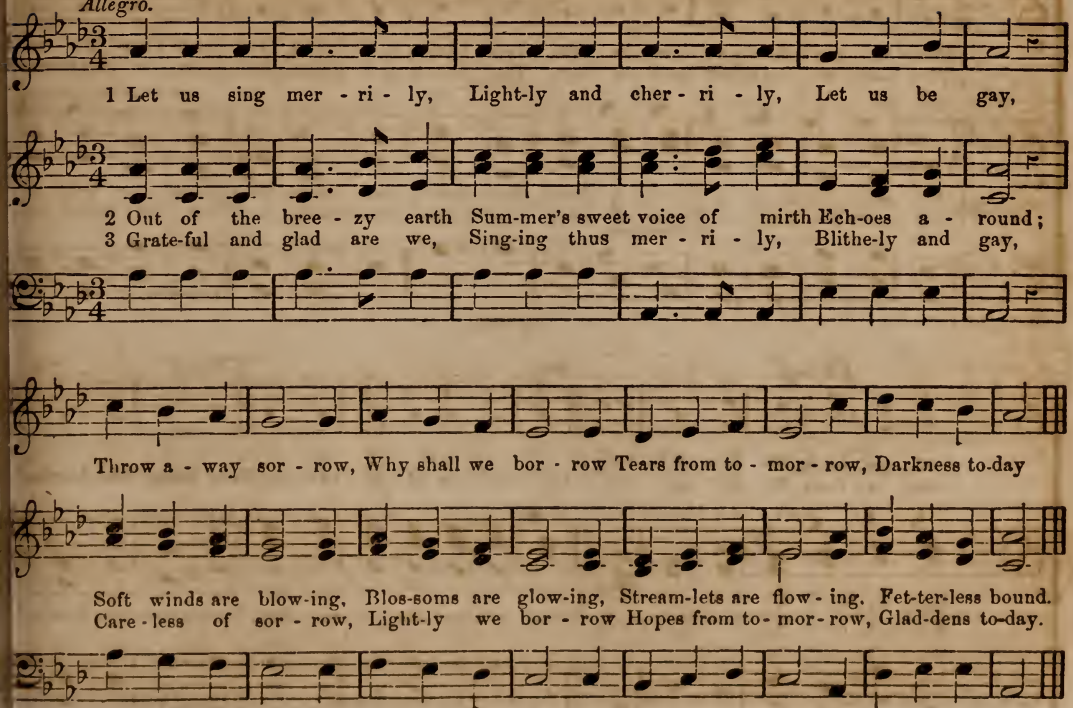
No. 240. **CANON,**


Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,
Ho, ho, ho ho, ho. ho, ho, ho, ho, ho, ho, ho,
He, he, he, he, he, he, he, he, he, he, he, he,
Hi, hi, hi, hi, hi, hi, hi, hi, hi, hi, hi, hi,
Here we meet our friends to greet, With a kind good morning, Good
ha, ha, ha, ha, ha, ha, ha, ha, ha,
ho, ho, ho, ho, ho, ho, ho, ho, ho,
he, he, he, he, he, he, he, he, he.
hi, hi, hi, hi, hi, hi, hi, hi, hi.
morn-ing, How are you? Ve-ry well, I thank you.

* The small notes are to be sung only when the words "Here we meet," &c., are used.

No. 241.

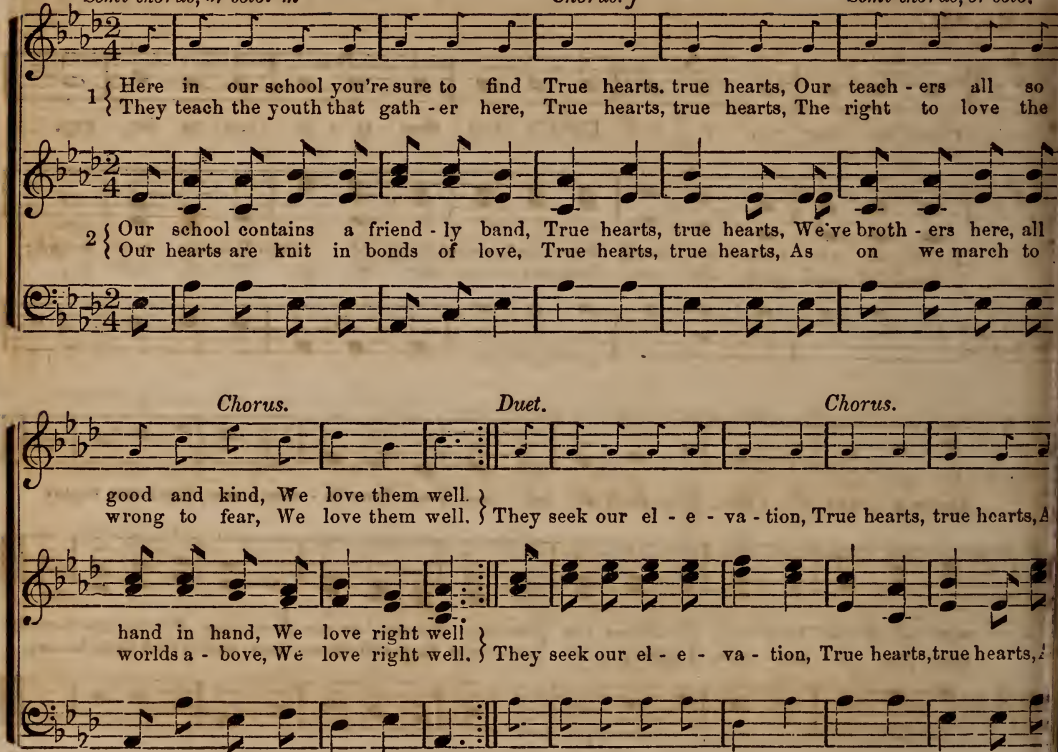
Allegro.

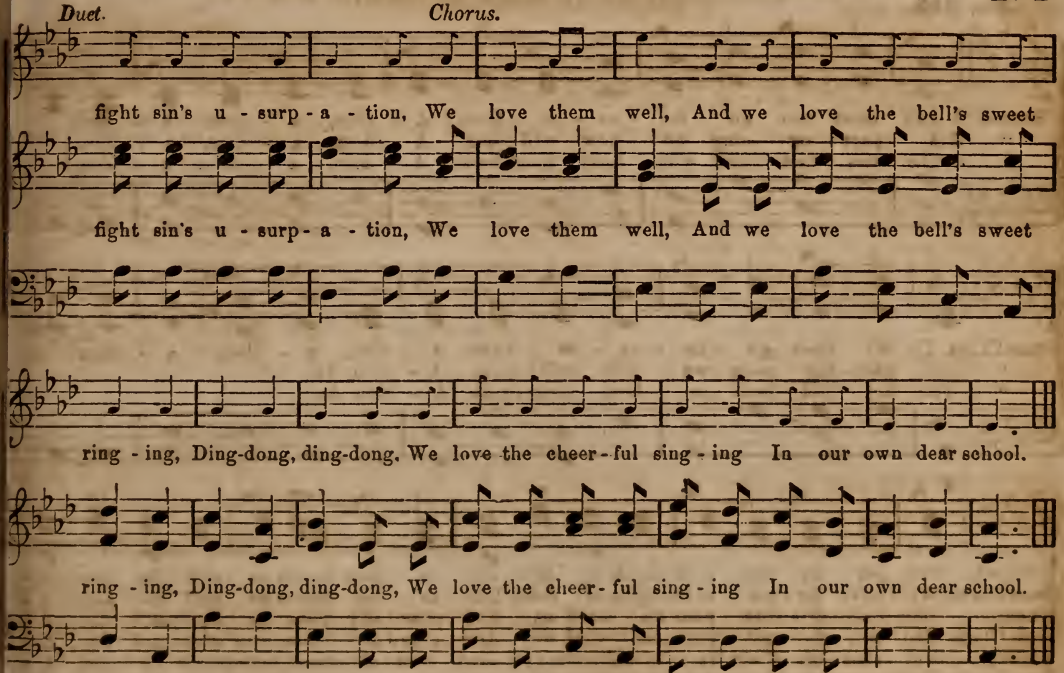

1 Let us sing mer - ri - ly, Light-ly and cher - ri - ly, Let us be gay,
2 Out of the bree - zy earth Sum-mer's sweet voice of mirth Ech-oes a - round;
3 Grate-ful and glad are we, Sing-ing thus mer - ri - ly, Blithe-ly and gay,
Throw a - way sor - row, Why shall we bor - row Tears from to - mor - row, Darkness to-day
Soft winds are blow-ing, Blos-soms are glow-ing, Stream-lets are flow - ing. Fet-ter-less bound.
Care - less of sor - row, Light-ly we bor - row Hopes from to - mor - row, Glad-dens to-day.

No. 242. Here in our School.

12.—*Two to each measure.*

Semi-chorus, or solo. m *Chorus. f* *Semi-chorus, or solo.*


1 Here in our school you're sure to find True hearts, true hearts, Our teach - ers all so
They teach the youth that gath - er here, True hearts, true hearts, The right to love the
2 Our school contains a friend - ly band, True hearts, true hearts, We've broth - ers here, all
Our hearts are knit in bonds of love, True hearts, true hearts, As on we march to
Chorus.
Duet.
Chorus.
good and kind, We love them well.
wrong to fear, We love them well.
They seek our el - e - va - tion, True hearts, true hearts, A
hand in hand, We love right well
worlds a - bove, We love right well.
They seek our el - e - va - tion, True hearts, true hearts,

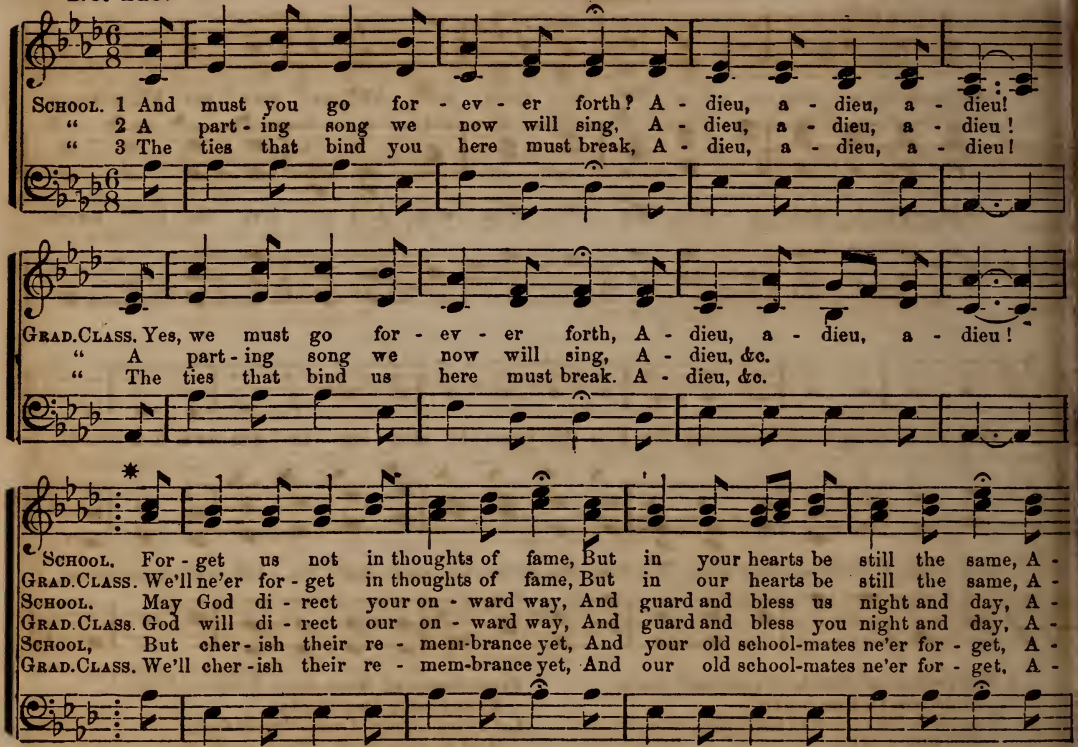

Duet.
Chorus.
fight sin's u - surp - a - tion, We love them well, And we love the bell's sweet
fight sin's u - surp - a - tion, We love them well, And we love the bell's sweet
ring - ing, Ding-dong, ding-dong. We love the cheer - ful sing - ing In our own dear school.
ring - ing, Ding-dong, ding-dong, We love the cheer - ful sing - ing In our own dear school.

3 With song and shout, o'er hill and plain,
True hearts, true hearts,
The truth we ever will maintain,
We love it well.

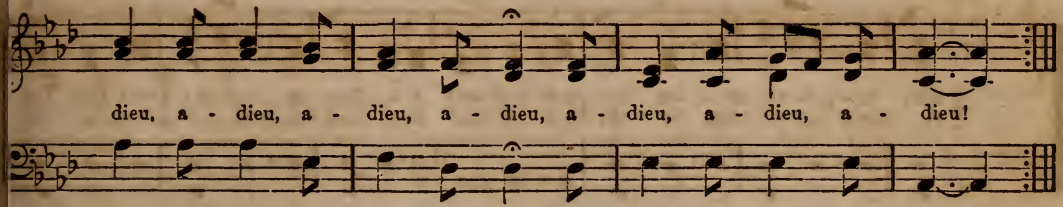
From East and West, from North and South,
True hearts, true hearts,
Let every cheerful voice break forth,
And join our lays. Then seek, &c.

Leaving School. [Graduating Song.]

No. 243.

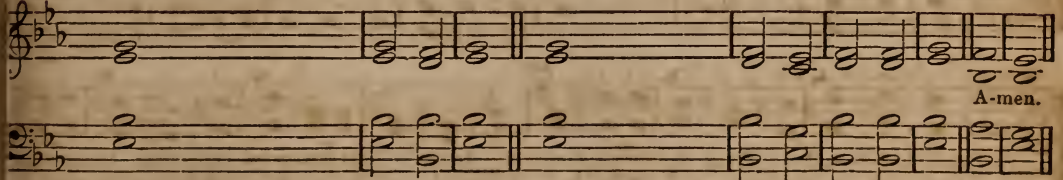

School. 1 And must you go for - ev - er forth? A - dieu, a - dieu, a - dieu!
" 2 A part - ing song we now will sing, A - dieu, a - dieu, a - dieu!
" 3 The ties that bind you here must break, A - dieu, a - dieu, a - dieu!
Grad. Class. Yes, we must go for - ev - er forth, A - dieu, a - dieu, a - dieu!
" A part - ing song we now will sing, A - dieu, &c.
" The ties that bind us here must break. A - dieu, &c.
School. For - get us not in thoughts of fame, But in your hearts be still the same, A -
Grad. Class. We'll ne'er for - get in thoughts of fame, But in our hearts be still the same, A -
School. May God di - rect your on - ward way, And guard and bless us night and day, A -
Grad. Class. God will di - rect our on - ward way, And guard and bless you night and day, A -
School, But cher - ish their re - mem-brance yet, And your old school-mates ne'er for - get, A -
Grad. Class. We'll cher - ish their re - mem-brance yet, And our old school-mates ne'er for - get, A -

* The School and Graduating Class may each sing their parts separately, and then, if thought desirable, together.



SCHOOL. 4 And now we bid a last adieu,
Adieu, adieu, adieu!
GRAD. CLASS. And now we bid a last adieu,
Adieu, adieu, adieu!
SCHOOL. Whene'er on earth our footsteps roam
At last, oh! may we meet at home,
No more to say adieu.
GRAD. CLASS. Parted on earth to meet above,
Where we shall dwell in holy love,
No more to say adieu.

The Lord's Prayer. Chant.

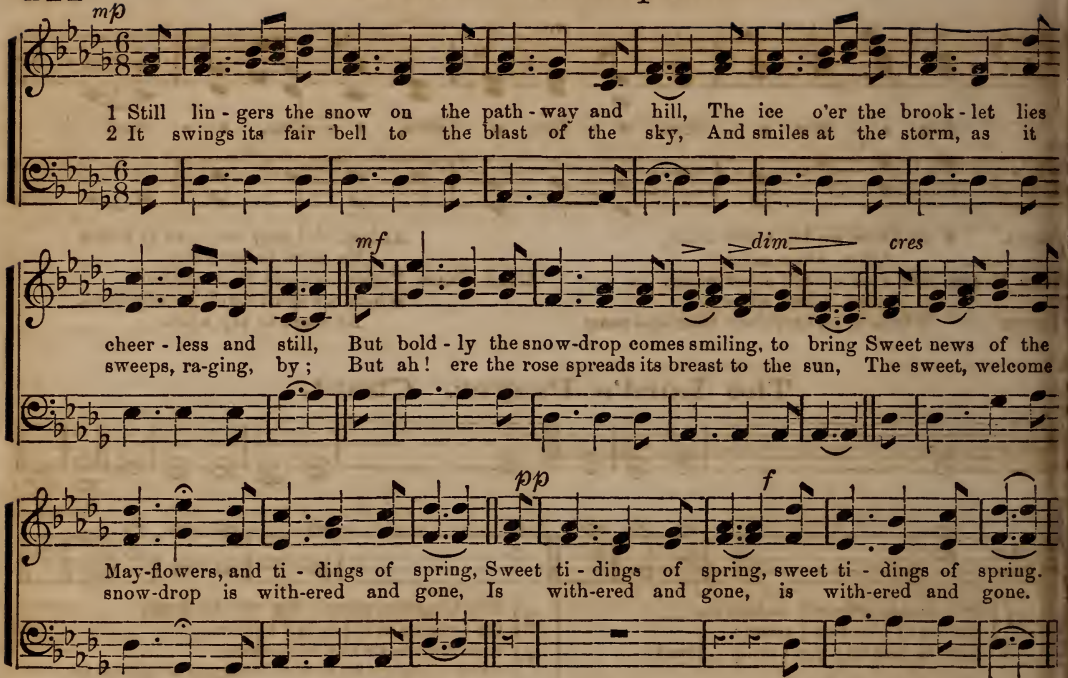


1 { Our Father who art in heaven,
Hallowed | be thy | name:
3 Give us this day our | daily | bread;

5 { And lead us not into temptation,
But deliver | us from | evil;

2 { Thy kingdom come; thy will be done,
On | earth, as it | is in | heaven.
4 { And forgive us our trespasses,
As we forgive | them that | trespass a- | gainst us,
6 { For thine is the kindom,
And the power, and the | glory, · for- | ever · and | ever.

The Snow-drop.


mp
1 Still lin - gers the snow on the path - way and hill, The ice o'er the brook - let lies
2 It swings its fair bell to the blast of the sky, And smiles at the storm, as it
mf
dim
cres
cheer - less and still, But bold - ly the snow-drop comes smiling, to bring Sweet news of the
sweeps, ra-ging, by; But ah! ere the rose spreads its breast to the sun, The sweet, welcome
pp
f
May-flowers, and ti - dings of spring, Sweet ti - dings of spring, sweet ti - dings of spring.
snow-drop is with-ered and gone, Is with-ered and gone, is with-ered and gone.

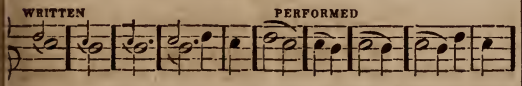
3 Tho' withered and gone, in its heart still is found
A germ of the future, held safe in the ground;
And when, again, spring-time is close to the door,
The bold little snow-drop will greet us no more.

4 I love thee, sweet blossom! and would I might be
A bearer of heart-cheering tidings, like thee;
I would I, like thee, every bosom might cheer,
And meet smiles of welcome where'er I appear.

PPOGGIATURA—TURN—SHAKE OR TRILL—PORTAMENTO.

APPOGGIATURA.—From an Italian word, which signifies to *lean*, or to *rest upon*. Usually represented by notes of smaller size; considered, in respect to harmony, as not belonging to the chord in which they occur.

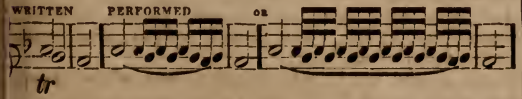
ILLUSTRATION.



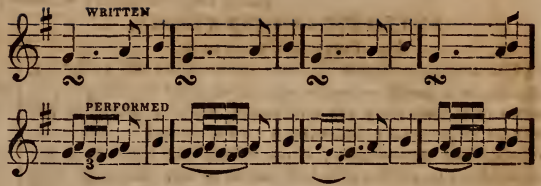
THE SHAKE OR TRILL.—The rapid alternation of a tone with the conjoint tone above it, at an interval of either a step or a half-step, is called a SHAKE, or TRILL.

NOTE.—The shake is a very brilliant musical embellishment. A proper practice gives flexibility to the voice.

ILLUSTRATION.



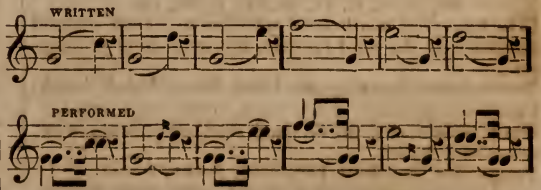
THE TURN.—A tone sung in rapid succession with the conjoint tones above and below it, so as to produce a winding or turning melodic motion or movement, is called a TURN. The turn has a variety of forms, a few of which may be illustrated, as follows:



PORTAMENTO.—When the voice is instantaneously conducted by a concrete passage, or graceful and almost imperceptible glide from one note to another, so as to produce a momentary previous recognition or anticipation of the coming tone, such a carriage or transition of the voice, or such a blending or melting of one tone into another, is called PORTAMENTO.

NOTE.—The portamento should only occur between tones of comparatively long duration, and in connection with words or tones expressive of deep emotion. This beautiful grace, which, when properly introduced, gives an inexpressible charm to singing, is sometimes, nay, often, most sadly misrepresented, caricatured, or counterfeited, and coarse slides, or vocal avalanches, are heard in its place. Ferrari, in his "Singing Method," has applied the very significant term, "harsh shrieks" to these frightful lurchings of the voice; but, by whatever name they may be called, they should be most watchfully and determinately eschewed.

ILLUSTRATIONS.



Partly from "Russell's Elements of Musical Articulation."

SYLLABIC COMBINATIONS.

1.—Initial Syllables.

[The common faults in the enunciation of syllables, consists in a slack, obscure articulation of the single elements of which they are composed, and, in addition, the fault of negligently allowing a vowel sound to intervene between the consonants; thus, "*bäla*" for *blä*. It is undoubtedly one of the greatest faults of our language that it abounds in unmusical collocations in the sounds of letters and syllables. But true taste will never allow this fact to excuse a slovenly style of articulation, but will always maintain a neat, clear, and exact sound of every element, in whatever combination it may occur.]

Bl, cl, fl, gl, pl, sl, spl.

Blame, bleed, blithe, blew, black, bled, bliss, blot, blood, blind, blest.

Claim, clean, clime, close, clew, clap, cleft, clip, clot, clutch, cloy, cloud.

Flame, flee, fly, flow, flat, fleck, flit, flock, flute, flood, flower.

Glare, gleam, glide, glow, gloom, glad, glim, gloss, glut, glass, glimpse, glance,

Place, plea, ply, plow, plan, plat, plot, please.

Slay, sleep, slide, slow, slack, slept, slip, slew

Spleen, display, splendor, explore.

Br, cr, dr, fr, gr, pr, spr, tr, str, shr.

[The following words need attention to a clear, distinct enunciation of the hard *r*,—free, however, from prolongation.]

Brave, bread, brink, broke, brisk, brow, brook, brink.

Crave, creep, cried, croak, crest, crook, crop, crust.

Drain, dream, dry, drove, drag, dred, drip, drop, draw, droop, drug, drown.

Frame, free, fro, fruit, fret, froth, frown, freeze.

Grain, green, grind, groan, grand, grim, ground, graft.

Pray, preach, pry, prone, pride, prove, proud, prow.

Spray, spring, sprung, sprang.

Trace, tree, try, trust, track, trade, trip, true.

Stray, street, strife, strown, struck, stream, stress strength.

Shine, shroud, shrub, shriek.

Sm, sn, sp, st.

Small, smite, smoke, smooth, smile, smote, smear.

Snare, snear, snow, snug.

Space, speed, spike, spoke, spare, sped, split, spear.

Stay, steer, stile, store, stack, step, stick, stop.

2.—Final Syllables.

ld, lf, lk, lm, lp, ls, lt, lve.

Bold, hailed, called, held, filled, tolled, culled, pulled, howled, spoiled, hurled, world.

Elf, wolf, gulph, sylph. Milk, silk, bulk, hulk.

Elm, helm, whelm, film. Help, gulp, alp, scalp.

Falls, tells, fills, hills, feels, tools, howls, toils.

Fault, melt, bolt, hilt.

Elve, delve, helve, selves, twelve, valve, devolve, revolve.

m'd, ms, nd, ns, nk, nce, nt.

Maimed, claimed, climbed, gloomed.

Fleams, streams, slimes, stems.

And, band, hand, land, lined, moaned, pained, crowned.

Gains, dens, gleans, vines, groans, screens, wins, suns.

Bank, dank, drink, link.

Dance, glance, hence, whence, once, since, wince, ounce.

Ant, want, gaunt, haunt, sent, went, joint, point.

rb, rd, rk, rm, rn, rse, rs, rt, rve, rb'd, rk'd, rm'd, rn'd, rst, rs'd, rv'd.

Barb, erb, orb, curb, barb'd, orb'd, curb'd, disturb'd.

Hard, hir'd, board, lord, gourd, bar'd, barr'd.

Hark, lark, jerk, stork, work, mark'd, jerk'd, work'd.

Arm, harm, farm, alarm, arm'd, harm'd, farm'd, alarm'd, confirm'd.

Earn, learn, scorn, thorn, burn, turn, worn, shorn, earn'd, scorn'd, burn'd, turn'd.

Hearse, verse, force, horst, dar'st, burst, first, worst, hears'd, vers'd, forc'd, hors'd.

Bars, bears, hears, wears, pairs, tares, snares. repairs.

Mart, dart, start, hurt.

Carve, curve, serve, starve, carv'd, curv'd, serv'd, tarv'd.

sm, s'n, sp, st, ks, ct, k'd, ft, f'd, pt, p'd, p'n, k'n, d'n, v'n.

Chasm, schism, prism.

Reas'n,* seas'n, ris'n, chos'n.

Asp, clasp, gasp, wasp, lisp, crisp.

Past, mast, lest, nest, dust, lost, mist, wist.

Makes, quakes, likes, strikes, looks, streaks, ricks, cks.

Quak'd, wak'd, lik'd, look'd, rock'd, shock'd, reject, reject.

Waft, quaff'd, laugh'd, oft, left, sift, soft, scoff'd.

Pip'd, ripp'd, supp'd, slop'd.

Op'n,* happ n, weap'n, rip'n.

Tak'n, wak'n, weak'n, tak'n.

Sadd'n, gladd'n, lad'n, burd'n, hard'n, yard'n, wid'n, dd'n.

Ev'n,† heav'n, giv'n, driv'n, wov'n, grav'n, leav'n, ov'n.

lst, nst, rst, dst, rdst. rmdst, rndst.

Call'st, heal'st, fill'st, roll'st. pull'st, reveal'st, unveil'st.

Canst, runn'st, gain'st, rain'st.

Durst. first, worst, erst, barr'st, car'st, hir'st, lur'st.

Mid'st, call'dst, fill'dst, roll'dst.

Heard'st. guard'st, reward'st, discard'st.

Arm'dst. harm'dst, charm'dst, form'dst.

Learn'dst, scorn'dst, turn'dst, burn'dst.

* These words should always be *read* as if spelled without *o* or *e*. he last syllable. In singing, the *o* or the *e* must be sounded, n the verse requires, but should never, through negligence, be le broad or full, in the faulty style of "*o-pun*," "*ta-un*, &c.

† These words are usually to be *sung*, as well as *read*, without sound of *e* after *v*, but never in the low style of "*e-vun*," *av-un*," &c.

DIFFICULT COMBINATIONS.

EXERCISES IN ARTICULATION.

[By careful training on such difficult combinations as the following, one will soon acquire great command of the muscles of the face, (generally too rigid) and the tongue will move with fluency and precision.]

The Twister. Tongue exercise.

When a twister, a twisting, will twist him a twist,
For twisting his twist, he three twines doth intwist;
But if one of the twines of the twist do untwist,
The twine that untwisteth untwisteth the twist.

Muscle Breakers.

Thou waf'dst the skiff over the mountain height cliffs, and saw'st the full orb'd moon, in whose effulgent light thou reef'dst the haggled sails.

He was unamiable, disrespectful, formidable, unmanageable, inextricable and pusilanimous.

Lip and tongue Exercise.

Peter Prinkle Prandle picked three pecks of prickly pears from three prickly prangly pear trees; if then Peter Prickle Prandle picked three pecks of prickly, prangly pears, from three prickly, prangly pear trees, where are the three pecks of prickly pears that Peter Prickle Prandle picked from three prickly prangly pear trees: success to the successful prickly prangly pear picker.

R. (With one trill of the tongue only.)

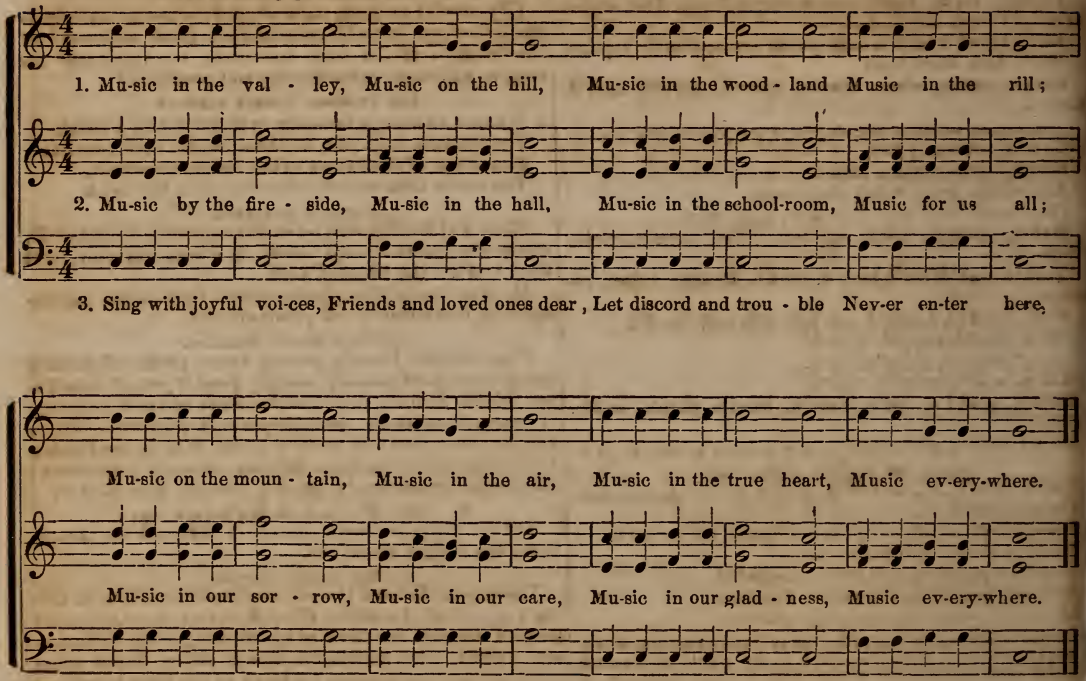
The rough rock roars; round and round the rough rocks the ragged rascal ran.

The Thistle Sifter:

Theopholis Thistle, the successful thistle sifter, in sifting a seive full of unsifted thistles, thrust three thousand thistles through the thick of his thumb; if then Theopholis Thistle, the successful thistle sifter, thrust three thousand thistles through the thick of *his* thumb, see that thou, in sifting a seive full of unsifted thistles, dost not thrust three thousand thistles through the thick of thy thumb.

Music every where.

From the DIAPASON, by permission. GEO. F. ROOT.


1. Mu-sic in the val - ley, Mu-sic on the hill, Mu-sic in the wood - land Music in the rill;
2. Mu-sic by the fire - side, Mu-sic in the hall, Mu-sic in the school-room, Music for us all;
3. Sing with joyful voi-ces, Friends and loved ones dear, Let discord and trou - ble Nev-er en-ter here,
Mu-sic on the moun - tain, Mu-sic in the air, Mu-sic in the true heart, Music ev-ery-where.
Mu-sic in our sor - row, Mu-sic in our care, Mu-sic in our glad - ness, Music ev-ery-where.
Join the hap-py cho - rus Of all nature fair, Swell the glorious an them, Music's ev-ery - where.

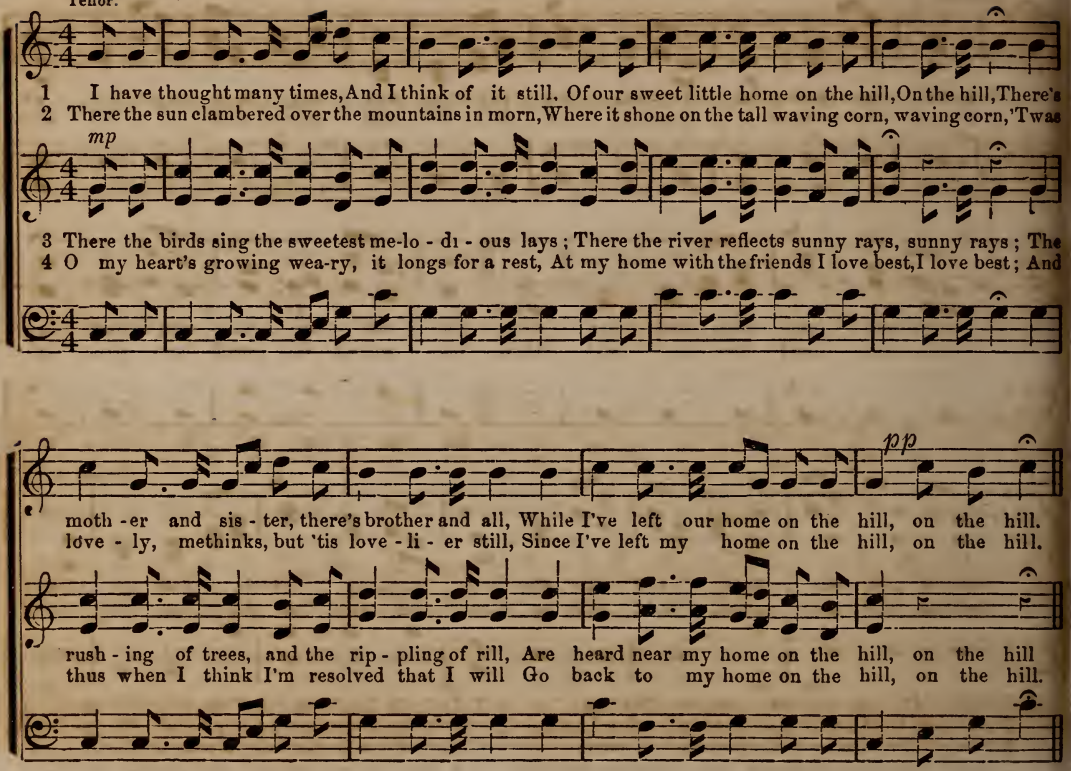
1 We peo - ple of Ty - rol are hap - py and gay, How cheer - ful we
2 And, comes there a play-day, we frol - ic and dance, And yo - del with
toil thro' the long sum - mer day, Go ear - ly to rest and a -
Nan - net, and Gre - tel, and Hans; We spread our small ban - quet in
La la la la la la la
Repeat to La.
wake with the light, And sing o'er our work as we la - bor till night
shade of the trees, As gay as the lin - nets, as light as the breeze.

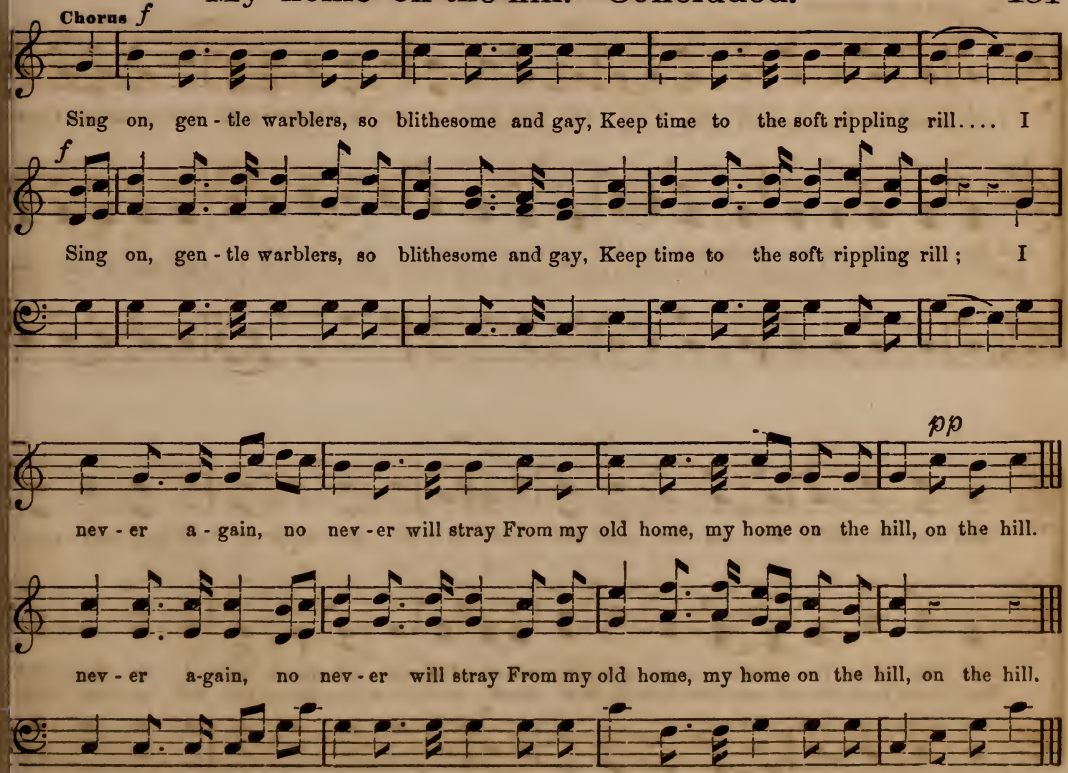
3 But they who are married no longer will roam;
They labor for dear ones, their hearts are at home;
No longer for dancing with maidens they care;
The cot holds their treasures, their pleasures are there.

4 The wife for the good of the city-folk cares,
Fresh goat's milk each day to the city she bears;
And brings for the baby a cake or a ball,
A pipe for the goodman, and pleasure for all.

My home on the Hill.

Tenor.


1 I have thought many times, And I think of it still. Of our sweet little home on the hill, On the hill, There's
2 There the sun clambered over the mountains in morn, Where it shone on the tall waving corn, waving corn, 'Twas
mp
3 There the birds sing the sweetest me-lo - di - ous lays; There the river reflects sunny rays, sunny rays; The
4 O my heart's growing wea-ry, it longs for a rest, At my home with the friends I love best, I love best; And
pp
moth - er and sis - ter, there's brother and all, While I've left our home on the hill, on the hill.
love - ly, methinks, but 'tis love - li - er still, Since I've left my home on the hill, on the hill.
rush - ing of trees, and the rip - pling of rill, Are heard near my home on the hill, on the hill
thus when I think I'm resolved that I will Go back to my home on the hill, on the hill.


Chorus f
Sing on, gen - tle warblers, so blithesome and gay, Keep time to the soft rippling rill.... I
f
Sing on, gen - tle warblers, so blithesome and gay, Keep time to the soft rippling rill ; I
pp
nev - er a - gain, no nev - er will stray From my old home, my home on the hill, on the hill.
nev - er a-gain, no nev - er will stray From my old home, my home on the hill, on the hill.

The little Blacksmith.

16.—*Two to the measure.*

mp *cres.* *mp*

1 We heard his ham-mer all day long On the an - vil ring, and ring, But he always came when th

2 His blue and fa - ded jack-et, trimm'd With signs of work, his feet. his feet All bare and fair up -

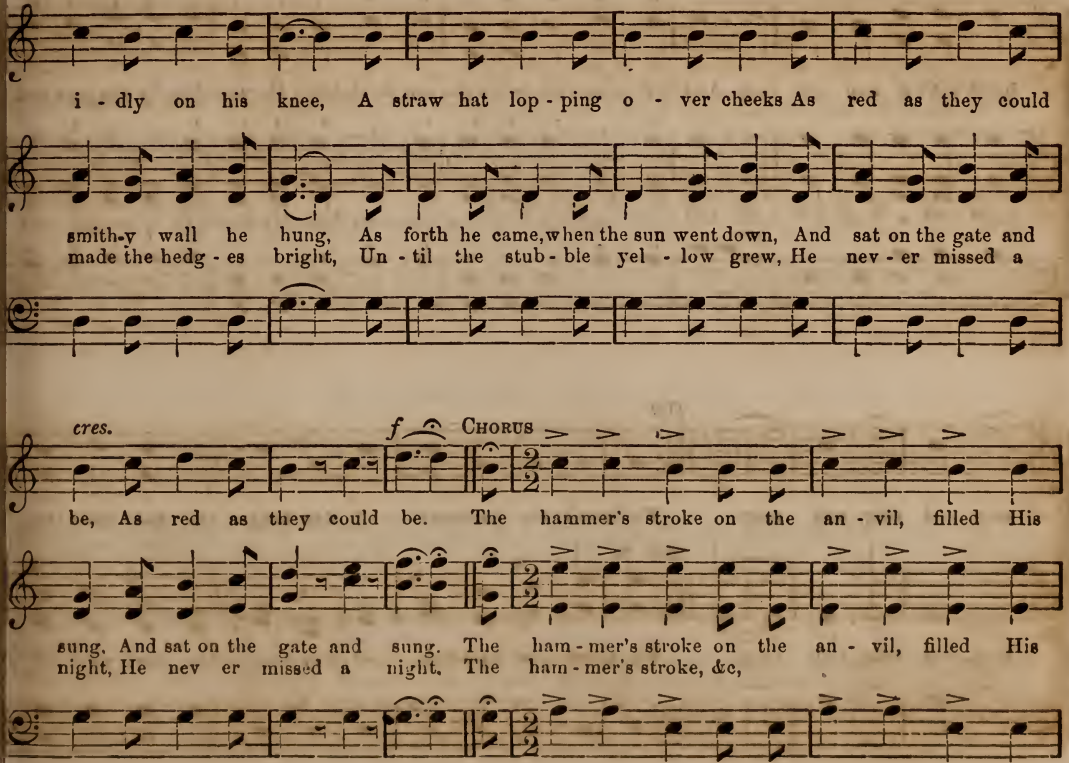
3 The whistling rus - tic tend-ing cows, Would keep in pastures near, so near, And half the vil - la - ger

cres. *dim.*

sun went down, To sit on the gate and sing; His lit - tle hands so hard and brown Cross

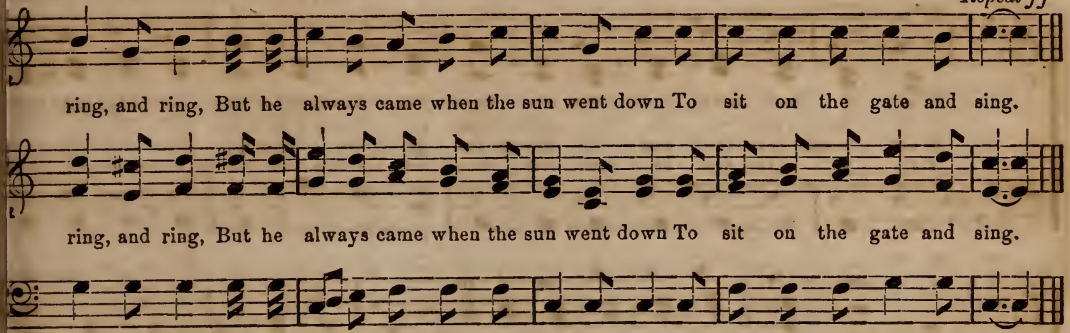
- on the grass, He made a pic - ture sweet. For still his shoes, with i - ron shod, On t

freed from care, Would lean from their doors to hear. And from the time the rob - in came, And

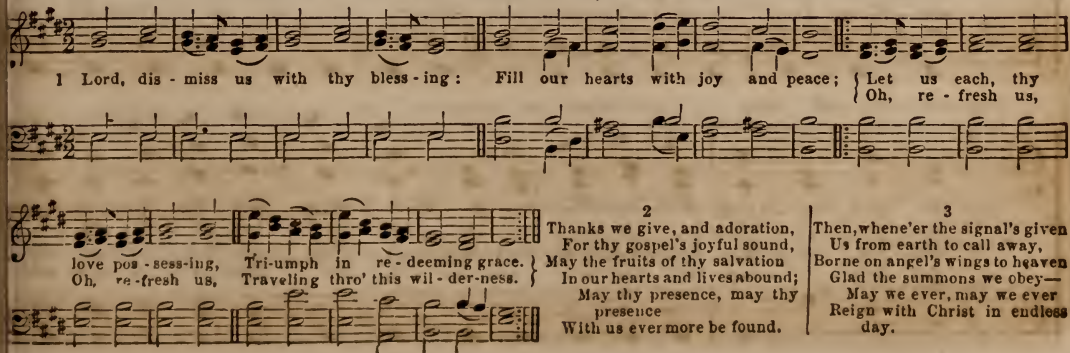

i - dly on his knee, A straw hat lop - ping o - ver cheeks As red as they could
smith-y wall he hung, As forth he came, when the sun went down, And sat on the gate and
made the hedg - es bright, Un - til the stub - ble yel - low grew, He nev - er missed a
cres.
f
Chorus
be, As red as they could be. The hammer's stroke on the an - vil, filled His
sung. And sat on the gate and sung. The ham - mer's stroke on the an - vil, filled His
night, He nev er missed a night. The ham - mer's stroke, &c,

heart with a hap - py ring, And that was why, when the sun went down He would sit by the gate and
heart with a hap - py ring, And that was why, when the sun went down He would sit by the gate and
pp
sing, and sing, and sing, We heard his ham-mer all day long, On the an - vil
pp
sing, and sing, and sing. We heard his ham-mer all day long, On the an - vil

Repeat ff


ring, and ring, But he always came when the sun went down To sit on the gate and sing.
ring, and ring, But he always came when the sun went down To sit on the gate and sing.

Dismission. 8s, 7s & 4s.


1 Lord, dis - miss us with thy bless - ing: Fill our hearts with joy and peace; Let us each, thy
Oh, re - fresh us,
love pos - sess-ing, Tri-umph in re - deeming grace.
Oh, re-fresh us, Traveling thro' this wil - der-ness.

2

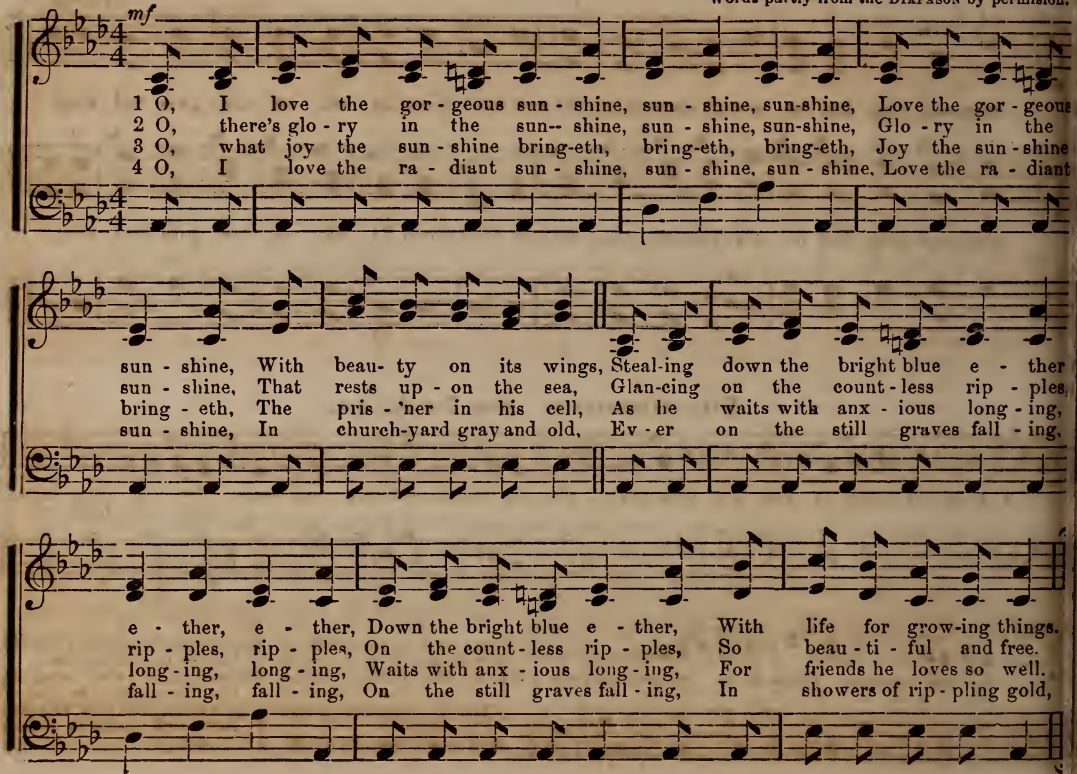
Thanks we give, and adoration,
For thy gospel's joyful sound,
May the fruits of thy salvation
In our hearts and lives abound;
May thy presence, may thy presence
With us ever more be found.

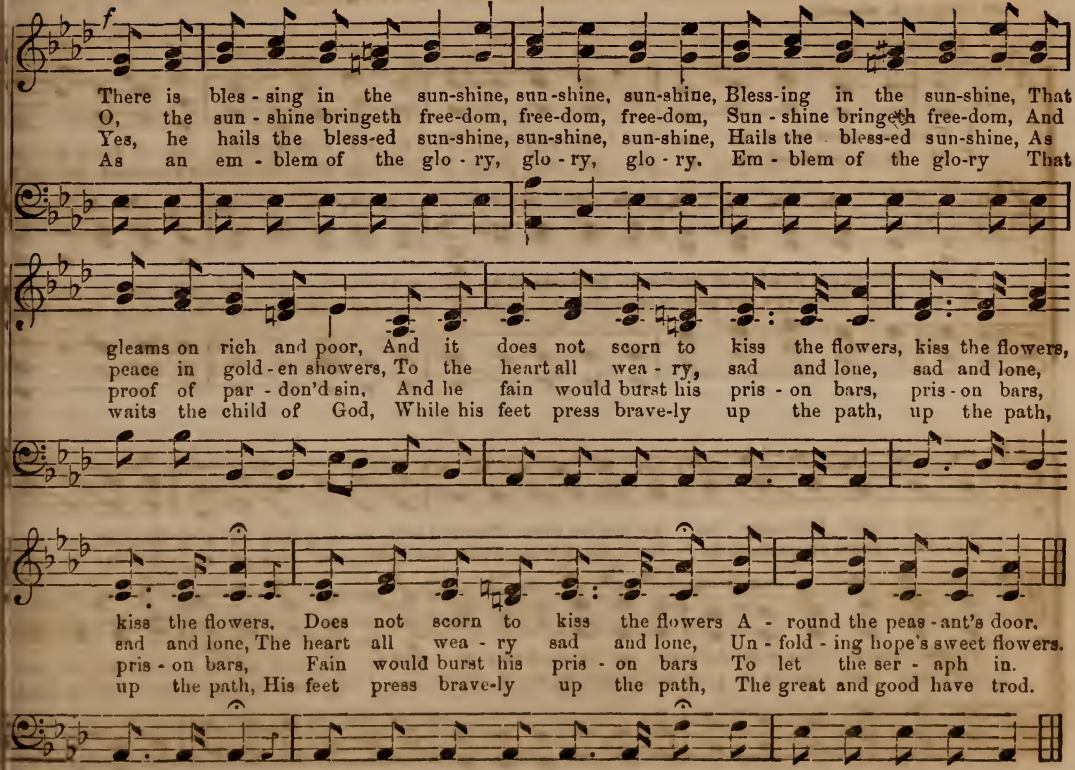
3

Then, whene'er the signal's given
Us from earth to call away,
Borne on angel's wings to heaven
Glad the summons we obey—
May we ever, may we ever
Reign with Christ in endless day.

Sunshine Song.

Words partly from the DIAPASON by permision.

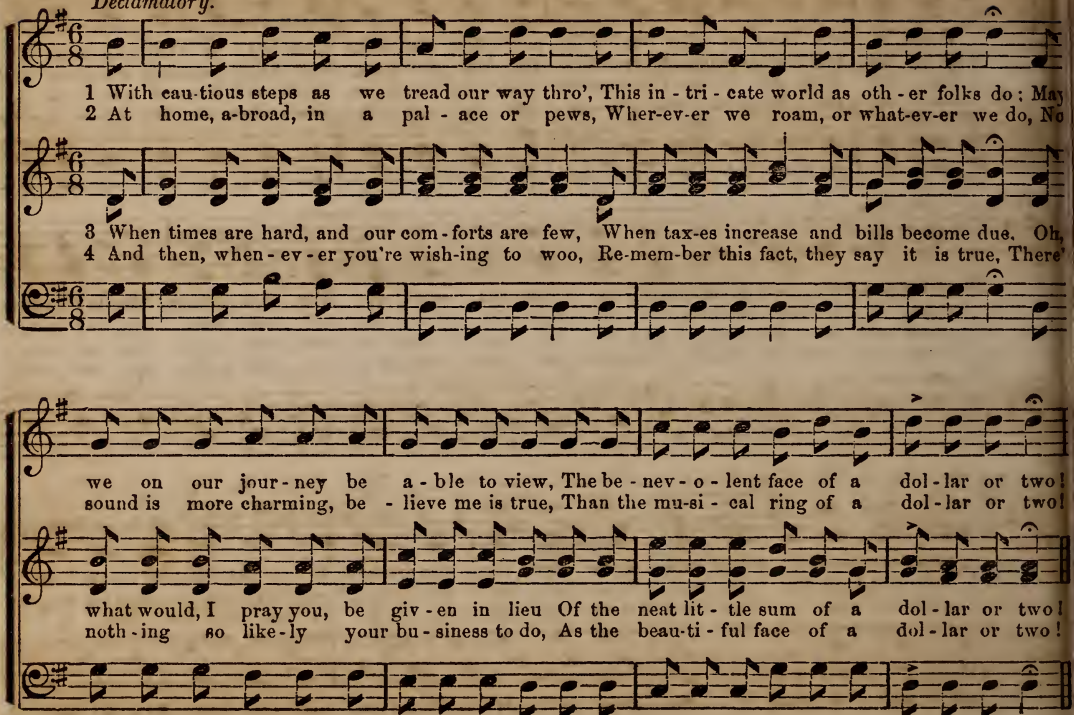

mf
1 O, I love the gor - geous sun - shine, sun - shine, sun-shine, Love the gor - geous
2 O, there's glo - ry in the sun-- shine, sun - shine, sun-shine, Glo - ry in the
3 O, what joy the sun - shine bring-eth, bring-eth, bring-eth, Joy the sun - shine
4 O, I love the ra - diant sun - shine, sun - shine, sun - shine, Love the ra - diant
sun - shine, With beau- ty on its wings, Steal-ing down the bright blue e - ther
sun - shine, That rests up - on the sea, Glan-cing on the count - less rip - ples,
bring - eth, The pris - 'ner in his cell, As he waits with anx - ious long - ing,
sun - shine, In church-yard gray and old, Ev - er on the still graves fall - ing,
e - ther, e - ther, Down the bright blue e - ther, With life for grow-ing things.
rip - ples, rip - ples, On the count - less rip - ples, So beau - ti - ful and free.
long - ing, long - ing, Waits with anx - ious long - ing, For friends he loves so well.
fall - ing, fall - ing, On the still graves fall - ing, In showers of rip - pling gold,

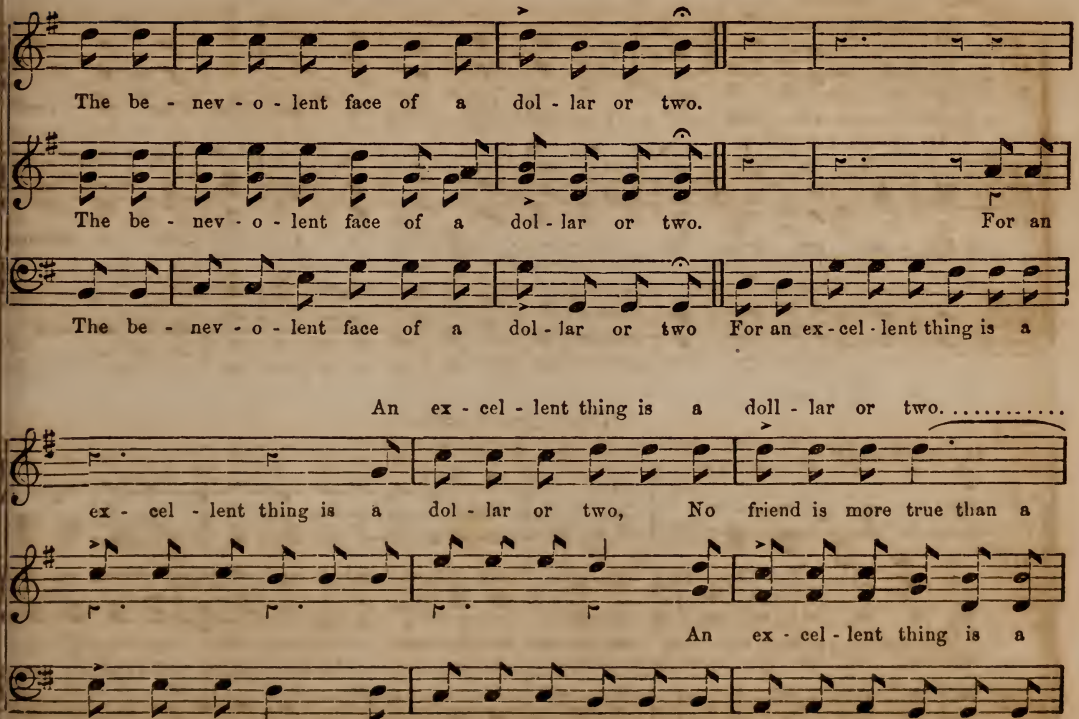

There is bles - sing in the sun-shine, sun-shine, sun-shine, Bless-ing in the sun-shine, That
O, the sun - shine bringeth free-dom, free-dom, free-dom, Sun - shine bringeth free-dom, And
Yes, he hails the bless-ed sun-shine, sun-shine, sun-shine, Hails the bless-ed sun-shine, As
As an em - blem of the glo - ry, glo - ry, glo - ry. Em - blem of the glo-ry That
gleams on rich and poor, And it does not scorn to kiss the flowers, kiss the flowers,
peace in gold - en showers, To the heart all wea - ry, sad and lone, sad and lone,
proof of par - don'd sin, And he fain would burst his pris - on bars, pris - on bars,
waits the child of God, While his feet press brave-ly up the path, up the path,
kiss the flowers. Does not scorn to kiss the flowers A - round the peas - ant's door.
sad and lone, The heart all wea - ry sad and lone, Un - fold - ing hope's sweet flowers.
pris - on bars, Fain would burst his pris - on bars To let the ser - aph in.
up the path, His feet press brave-ly up the path, The great and good have trod.

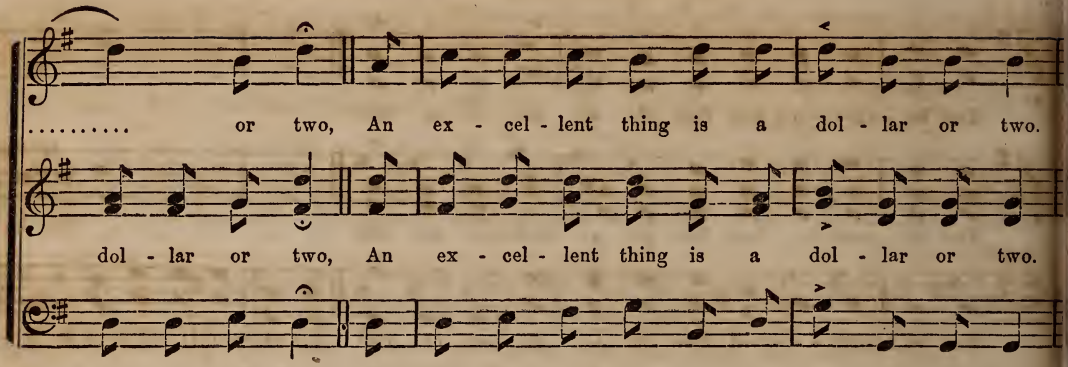
A Dollar or Two.

30—*Two to the measure.*

Declamatory.

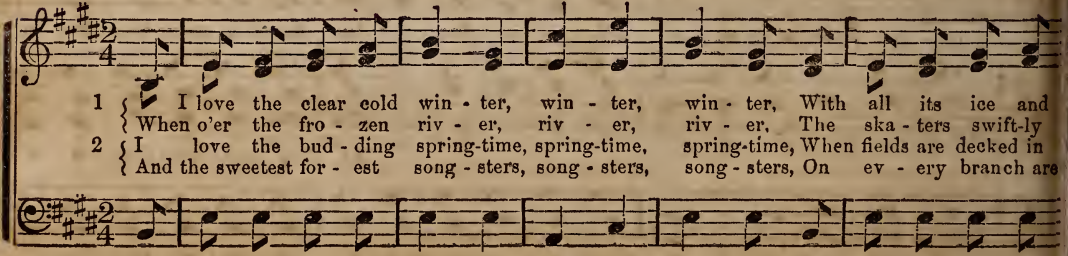

1 With cau-tious steps as we tread our way thro', This in-tri-cate world as oth-er folks do; May
2 At home, a-broad, in a pal-ace or pews, Wher-ev-er we roam, or what-ev-er we do, No
3 When times are hard, and our com-forts are few, When tax-es increase and bills become due. Oh,
4 And then, when-ev-er you're wish-ing to woo, Re-mem-ber this fact, they say it is true, There'
we on our jour-ney be a-ble to view, The be-nev-o-lent face of a dol-lar or two!
sound is more charming, be-lieve me is true, Than the mu-si-cal ring of a dol-lar or two!
what would, I pray you, be giv-en in lieu Of the neat lit-tle sum of a dol-lar or two!
noth-ing so like-ly your bu-siness to do, As the beau-ti-ful face of a dol-lar or two!

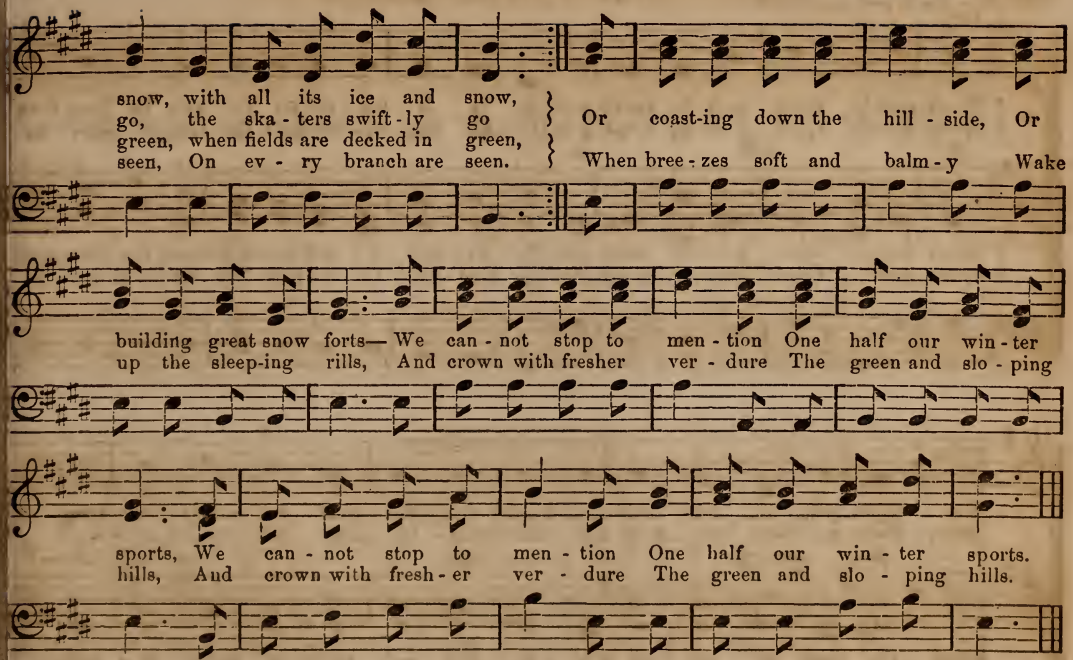

The be - nev - o - lent face of a dol - lar or two.
The be - nev - o - lent face of a dol - lar or two. For an
The be - nev - o - lent face of a dol - lar or two For an ex - cel - lent thing is a
An ex - cel - lent thing is a doll - lar or two.
ex - cel - lent thing is a dol - lar or two, No friend is more true than a
An ex - cel - lent thing is a
dol - lar or two, No friend is more true than a dol - lar or two, Than a



The Seasons.

14.—*One to each*


1 I love the clear cold win - ter, win - ter, win - ter, With all its ice and
When o'er the fro - zen riv - er, riv - er, riv - er, The ska - ters swift-ly
2 I love the bud - ding spring-time, spring-time, spring-time, When fields are decked in
And the sweetest for - est song - sters, song - sters, song - sters, On ev - ery branch are


snow, with all its ice and snow,
go, the ska - ters swift - ly go
green, when fields are decked in green,
seen, On ev - ry branch are seen.
Or coast-ing down the hill - side, Or
When bree - zes soft and balm - y Wake
building great snow forts— We can - not stop to men - tion One half our win - ter
up the sleep-ing rills, And crown with fresher ver - dure The green and slo - ping
sports, We can - not stop to men - tion One half our win - ter sports.
hills, And crown with fresh - er ver - dure The green and slo - ping hills.

8 I love the joyous summer,
Its birds, and trees, and flowers:
The music of its waters,
Its long and sunny hours.
The new mown hay so fragrant:
The cool refreshing rain:
The broad and waving corn fields:
The sheaves of golden grain.

4 I love the pleasant autumn,
When nuts come rustling down:
When leaves turn gold and crimson,
And then a russet brown.
When in the farmer's orchard
Ripe fruit is hanging low;
And smiling Peace and Plenty
To every fire-side go.

Speak Gently.

16.—*One to each quarter note.*

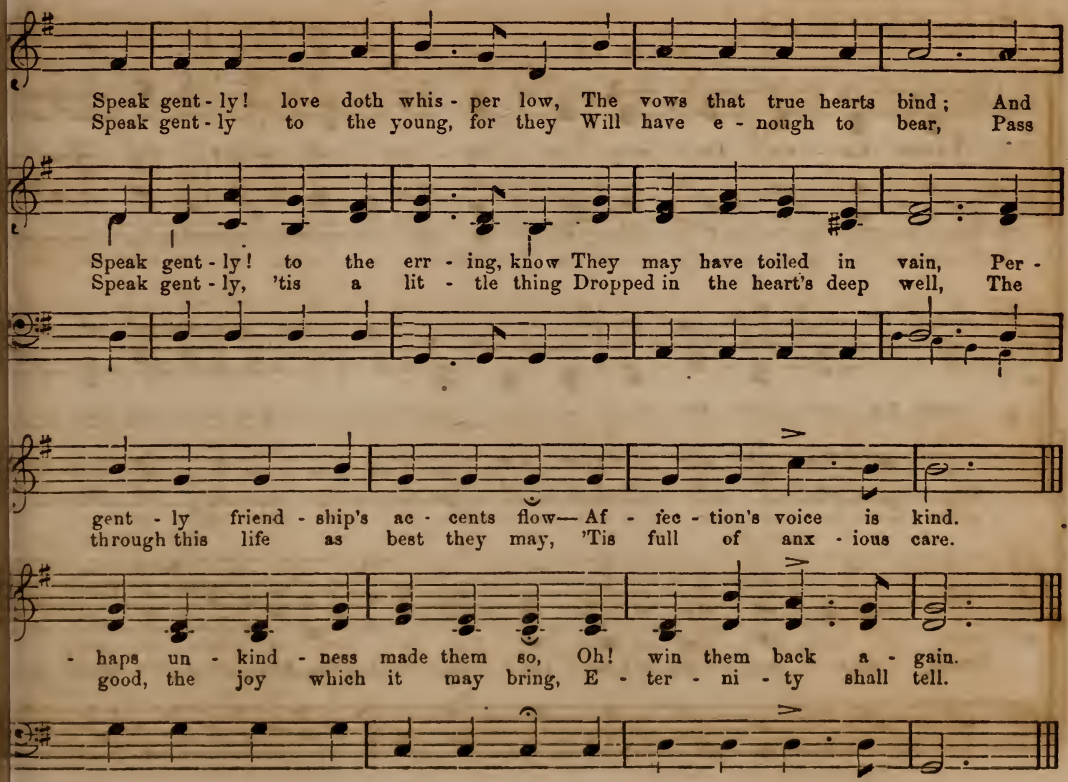
Tenor

1 Speak gent-ly, speak gent-ly, speak gent-ly, it is bet-ter far To rule by love than
2 Speak gent-ly, speak gent-ly, speak gent-ly to the lit-tle child, Its love be sure to
3 Speak gent-ly, speak gent-ly, speak gent-ly to the a-ged one, Grieve not the care-worn
4 Speak gent-ly, speak gent-ly, speak gent-ly, kind-ly, to the poor, Let no harsh tone be

p *mp* *m*

fear, Speak gent-ly, let not harsh words mar The good we might do here.
gain; Teach it in ac-cents soft and mild— It may not long re-main.
heart, The sands of life are near-ly run, Let such in peace de-part.
heard, They have e-nough they must en-dure, With-out an un-kind word.

p


Speak gent - ly! love doth whis - per low, The vows that true hearts bind; And
Speak gent - ly to the young, for they Will have e - nough to bear, Pass
Speak gent - ly! to the err - ing, know They may have toiled in vain, Per -
Speak gent - ly, 'tis a lit - tle thing Dropped in the heart's deep well, The
gent - ly friend - ship's ac - cents flow— Af - fec - tion's voice is kind.
through this life as best they may, 'Tis full of anx - ious care.
- haps un - kind - ness made them so, Oh! win them back a - gain.
good, the joy which it may bring, E - ter - ni - ty shall tell.

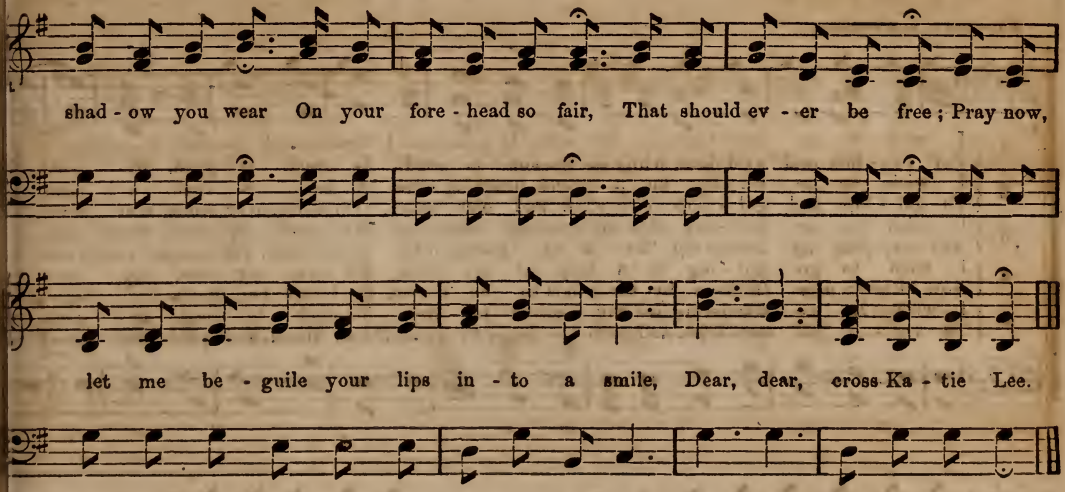
30—*Two to the measure.*

Cross Katie Lee.

Words written for this work,

Arranged from a popular Irish Melody.

1 Cross Ka - tie Lee, why in an - ger look down? Oh dear!
cross Ka - tie Lee! For you ru - in your looks with that same ug - ly frown
Dear, dear, cross Ka - tie Lee! How al - tered your air, When that


shad - ow you wear On your fore - head so fair, That should ev - er be free; Pray now,
let me be - guile your lips in - to a smile, Dear, dear, cross Ka - tie Lee.

2

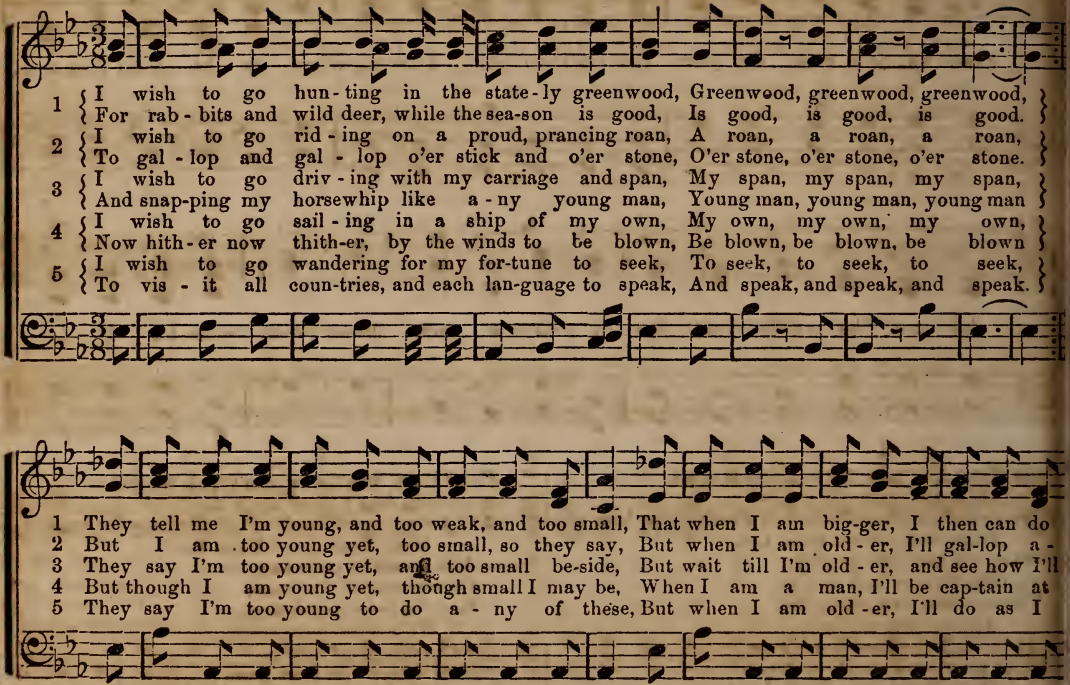
Cross Katie Lee, now the summer is come,
Oh dear! cross Katie Lee!
When every thing smiles should a school girl look glum!
Dear, dear! cross Katie Lee,
When the birds are at play,
And the flowers look so gay,
Through the long sunny day
As you very well see;
And your schoolmates are near
With their kind words of cheer,
Dear, dear! cross Katie Lee!

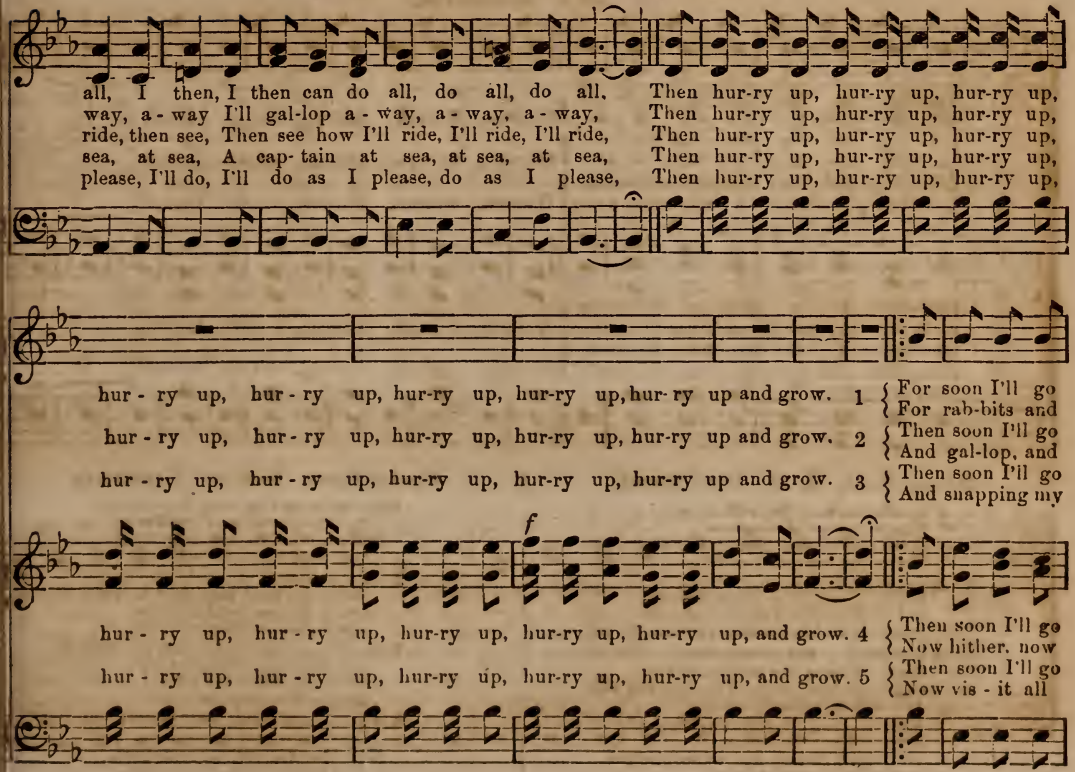
3

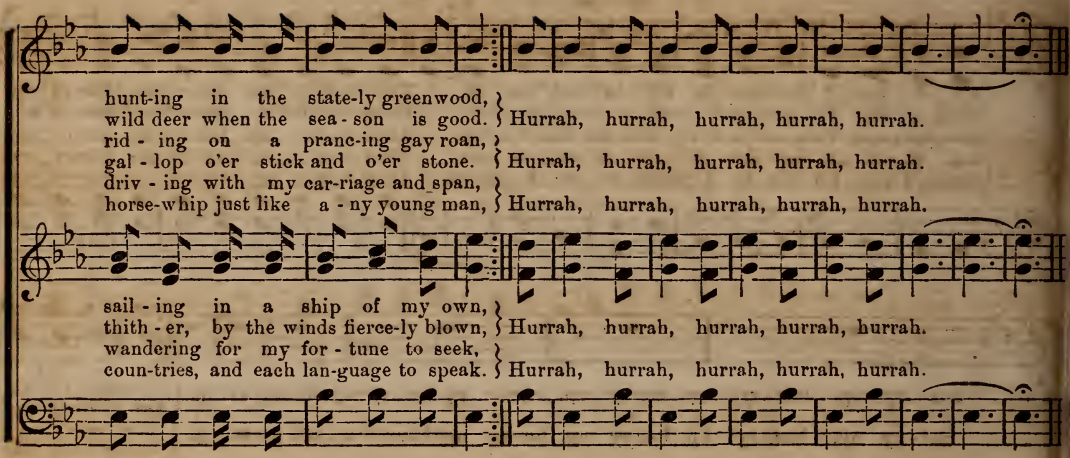
Cross Katie Lee! now don't let it be said
Oh dear! cross Katie Lee!
Ah! I see you are hanging in sorrow your head,
Dear, dear! good Katie Lee!
And I read in your face
Of repentance the trace,
So with loving embrace,
We'll once more agree.
And then never again,
Need I say with such pain.
Oh dear! cross Katie Lee!

My wishes.

20.—*One to each measure.*


1 I wish to go hun-ting in the state-ly greenwood, Greenwood, greenwood, greenwood,
For rab-bits and wild deer, while the sea-son is good, Is good, is good, is good.
2 I wish to go rid-ing on a proud, prancing roan, A roan, a roan, a roan,
To gal-lop and gal-lop o'er stick and o'er stone, O'er stone, o'er stone, o'er stone.
3 I wish to go driv-ing with my carriage and span, My span, my span, my span,
And snap-ping my horsewhip like a-ny young man, Young man, young man, young man
4 I wish to go sail-ing in a ship of my own, My own, my own, my own,
Now hith-er now thith-er, by the winds to be blown, Be blown, be blown, be blown
5 I wish to go wandering for my for-tune to seek, To seek, to seek, to seek,
To vis-it all coun-tries, and each lan-guage to speak, And speak, and speak, and speak.
1 They tell me I'm young, and too weak, and too small, That when I am big-ger, I then can do
2 But I am too young yet, too small, so they say, But when I am old-er, I'll gal-lop a-
3 They say I'm too young yet, and too small be-side, But wait till I'm old-er, and see how I'll
4 But though I am young yet, though small I may be, When I am a man, I'll be cap-tain at
5 They say I'm too young to do a-ny of these, But when I am old-er, I'll do as I


all, I then, I then can do all, do all, do all.
way, a - way I'll gal-lop a - way, a - way, a - way,
ride, then see, Then see how I'll ride, I'll ride, I'll ride,
sea, at sea, A cap-tain at sea, at sea, at sea,
please, I'll do, I'll do as I please, do as I please,
Then hur-ry up, hur-ry up, hur-ry up,
Then hur-ry up, hur-ry up, hur-ry up,
Then hur-ry up, hur-ry up, hur-ry up,
Then hur-ry up, hur-ry up, hur-ry up,
Then hur-ry up, hur-ry up, hur-ry up,
hur - ry up, hur - ry up, hur-ry up, hur-ry up, hur- ry up and grow. 1
For soon I'll go
For rab-bits and
hur - ry up, hur - ry up, hur-ry up, hur-ry up, hur-ry up and grow. 2
Then soon I'll go
And gal-lop, and
hur - ry up, hur - ry up, hur-ry up, hur-ry up, hur-ry up and grow. 3
Then soon I'll go
And snapping my
f
hur - ry up, hur - ry up, hur-ry up, hur-ry up, hur-ry up, and grow. 4
Then soon I'll go
Now hither, now
hur - ry up, hur - ry up, hur-ry up, hur-ry up, hur-ry up, and grow. 5
Then soon I'll go
Now vis - it all


hunt-ing in the state-ly greenwood,
wild deer when the sea-son is good. Hurrah, hurrah, hurrah, hurrah, hurrah.
rid-ing on a pranc-ing gay roan,
gal-lop o'er stick and o'er stone. Hurrah, hurrah, hurrah, hurrah, hurrah.
driv-ing with my car-riage and span,
horse-whip just like a-ny young man, Hurrah, hurrah, hurrah, hurrah, hurrah.
sail-ing in a ship of my own,
thith-er, by the winds fierce-ly blown, Hurrah, hurrah, hurrah, hurrah, hurrah.
wandering for my for-tune to seek,
coun-tries, and each lan-guage to speak. Hurrah, hurrah, hurrah, hurrah, hurrah.

Morning Hymn. L. M, DUKE STREET.

1 Awake, my soul, and with the sun,
Thy daily stage of duty run;
Shake off dull sloth, and joyful rise,
To pay thy morning sacrifice.

2 Illumined by the light divine,
Let thy own light to others shine:
Reflect all heaven's propitious rays,
In ardent love and cheerful praise.

3 Lord, I my vows to thee renew:
Scatter my sins like morning dew;
Guard my first springs of thought and will,
And with thyself my spirit fill.

4 Direct, control, suggest, this day,
All I design, or do, or say,
That all my powers, with all their might,
In thy sole glory may unite.

Closing Hymn. 8s & 7s. GREENVILLE.

1 Heavenly Father, grant thy blessing
On th'instructions of this day;
That our heart thy fear possessing,
May from sin be turned away.

2 Have we wandered; O, forgive us,
Have we wished from truth to rove:
Turn, O turn us, and receive us,
And incline our hearts to love.

3 We have learned that Christ, the Saviour,
Lived to teach us what is good:
Died to gain for us thy favor,
And redeem us by his blood.

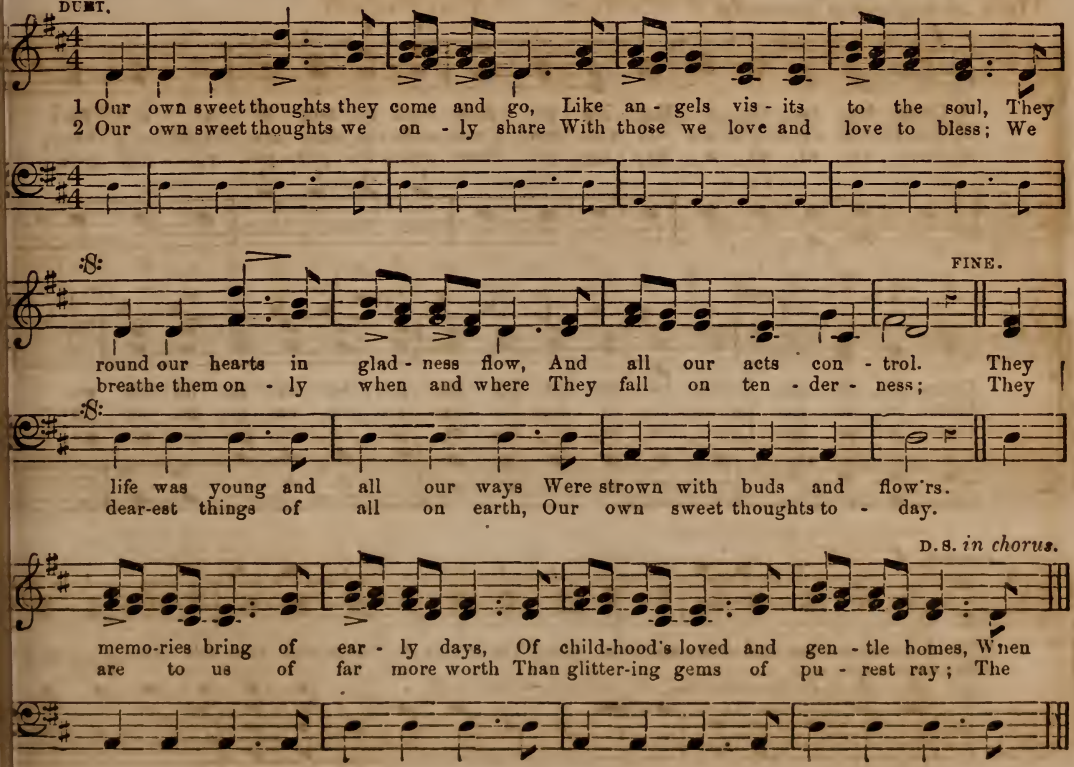
4 For his sake, O God, forgive us:
Guide us to that happy home,
Where the Saviour will receive us,
And where sin can never come.

Our own sweet thoughts.

15.—*One to each quarter note.*

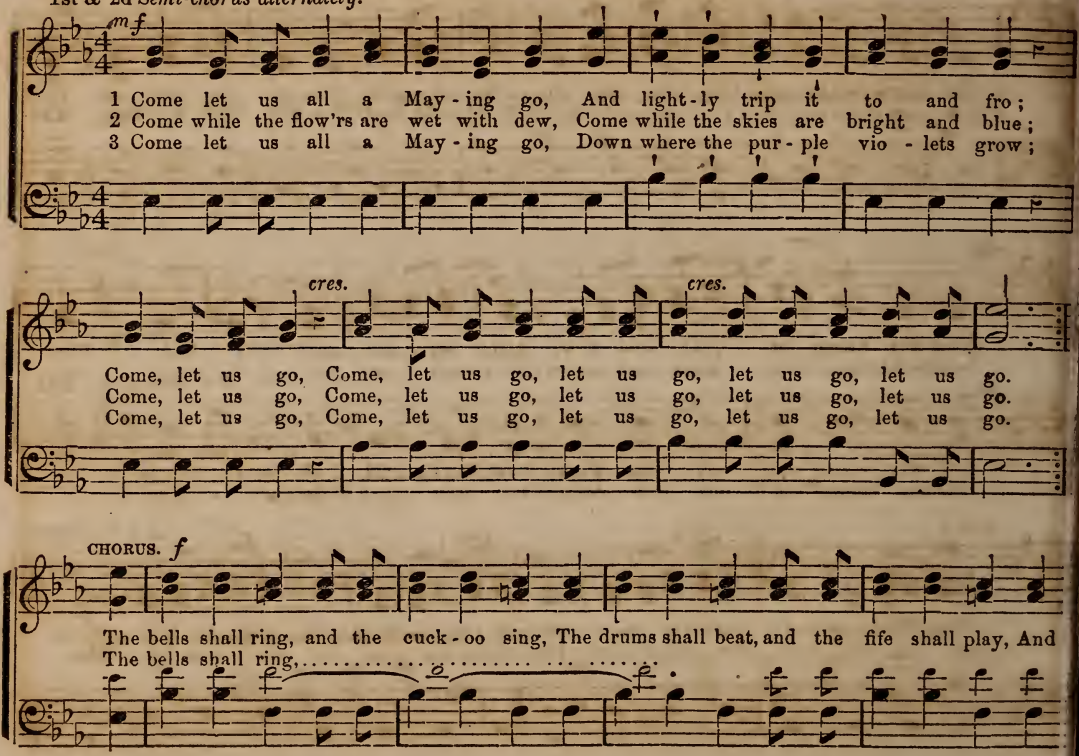
Arranged from a Swiss Air.

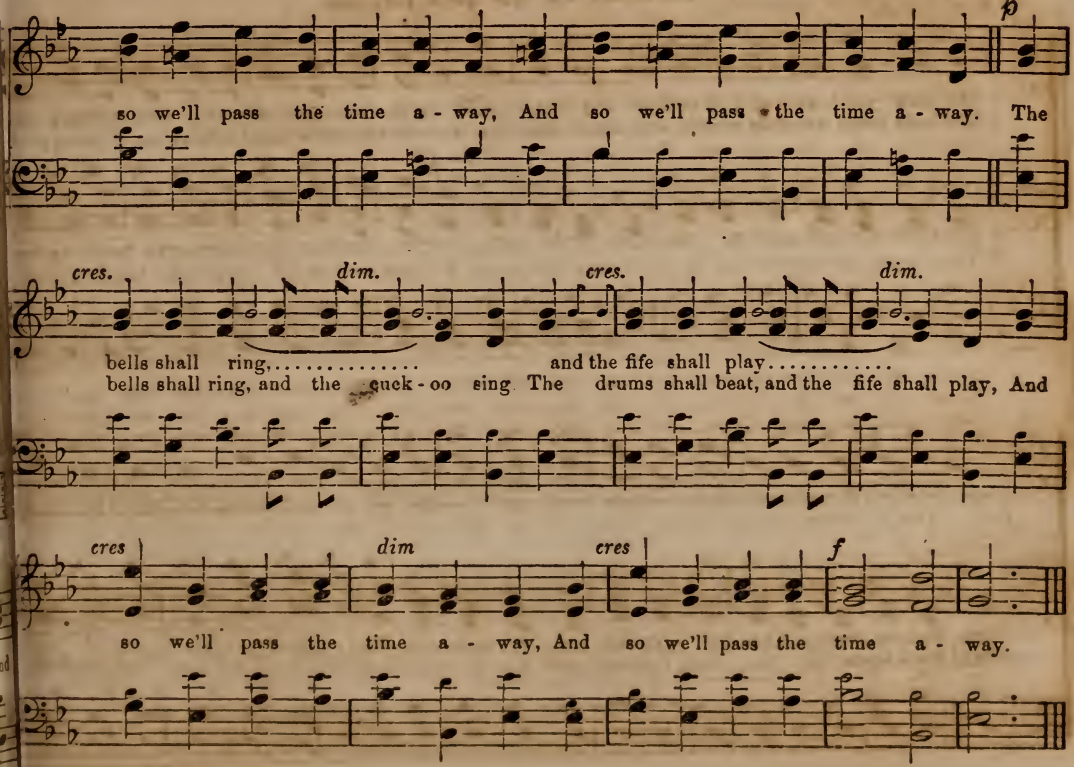
DUET.


1 Our own sweet thoughts they come and go, Like an - gels vis - its to the soul, They
2 Our own sweet thoughts we on - ly share With those we love and love to bless; We
FINE.
round our hearts in glad - ness flow, And all our acts con - trol. They
breathe them on - ly when and where They fall on ten - der - ness; They
life was young and all our ways Were strown with buds and flow'rs.
dear-est things of all on earth, Our own sweet thoughts to - day.
D.S. *in chorus.*
memo-ries bring of ear - ly days, Of child-hood's loved and gen - tle homes, When
are to us of far more worth Than glitter-ing gems of pu - rest ray; The

Going a Maying.

16.—*Two to each measure.*
1st & 2d *Semi-chorus alternately.*


mf
1 Come let us all a May - ing go, And light - ly trip it to and fro;
2 Come while the flow'rs are wet with dew, Come while the skies are bright and blue;
3 Come let us all a May - ing go, Down where the pur - ple vio - lets grow;
cres.
cres.
Come, let us go, Come, let us go, let us go, let us go, let us go.
Come, let us go, Come, let us go, let us go, let us go, let us go.
Come, let us go, Come, let us go, let us go, let us go, let us go.
CHORUS. f
The bells shall ring, and the cuck - oo sing, The drums shall beat, and the fife shall play, And
The bells shall ring,


p
so we'll pass the time a - way, And so we'll pass the time a - way. The
cres. dim. cres. dim.
bells shall ring,..... and the fife shall play.....
bells shall ring, and the cuck - oo sing The drums shall beat, and the fife shall play, And
cres dim cres f
so we'll pass the time a - way, And so we'll pass the time a - way.

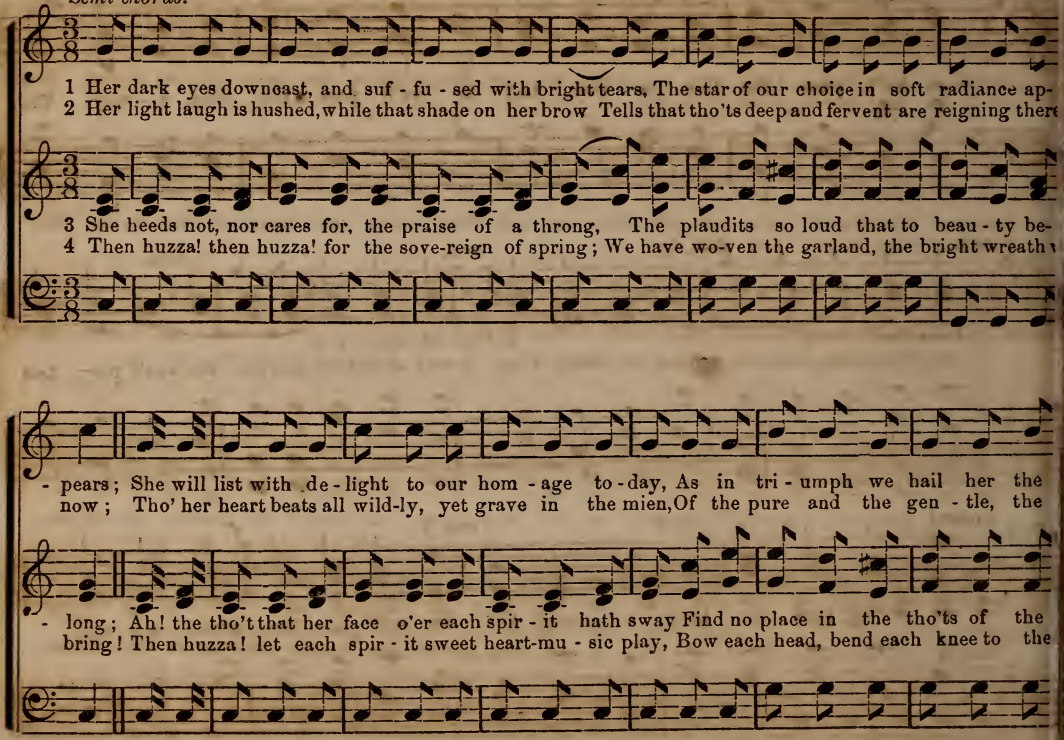
The May Queen.

Words by G. W. Reed.

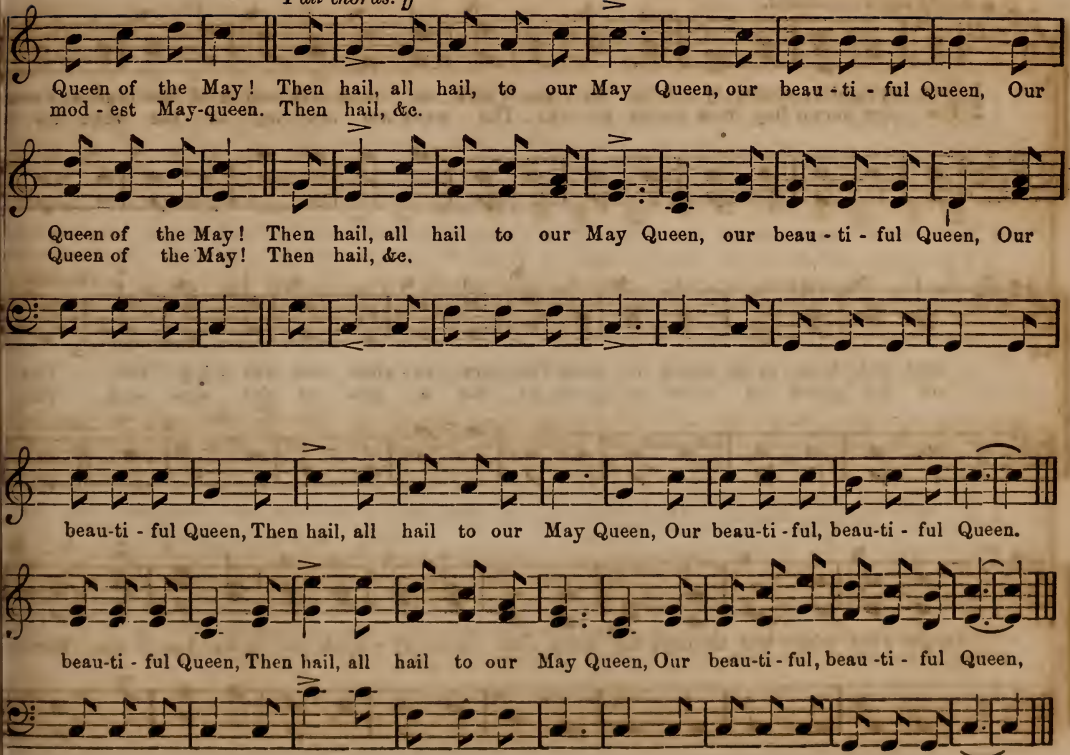
36. *One to each measure*

For Pic-Nic and May Queen Festivals.

Semi-chorus.


1 Her dark eyes downcast, and suf - fu - sed with bright tears, The star of our choice in soft radiance ap-
2 Her light laugh is hushed, while that shade on her brow Tells that tho'ts deep and fervent are reigning there
3 She heeds not, nor cares for, the praise of a throng, The plaudits so loud that to beau - ty be-
4 Then huzza! then huzza! for the sove-reign of spring; We have wo-ven the garland, the bright wreath
- pears; She will list with de - light to our hom - age to - day, As in tri - umph we hail her the
now; Tho' her heart beats all wild-ly, yet grave in the mien, Of the pure and the gen - tle, the
- long; Ah! the tho't that her face o'er each spir - it hath sway Find no place in the tho'ts of the
bring! Then huzza! let each spir - it sweet heart-mu - sic play, Bow each head, bend each knee to the

Full chorus. ff

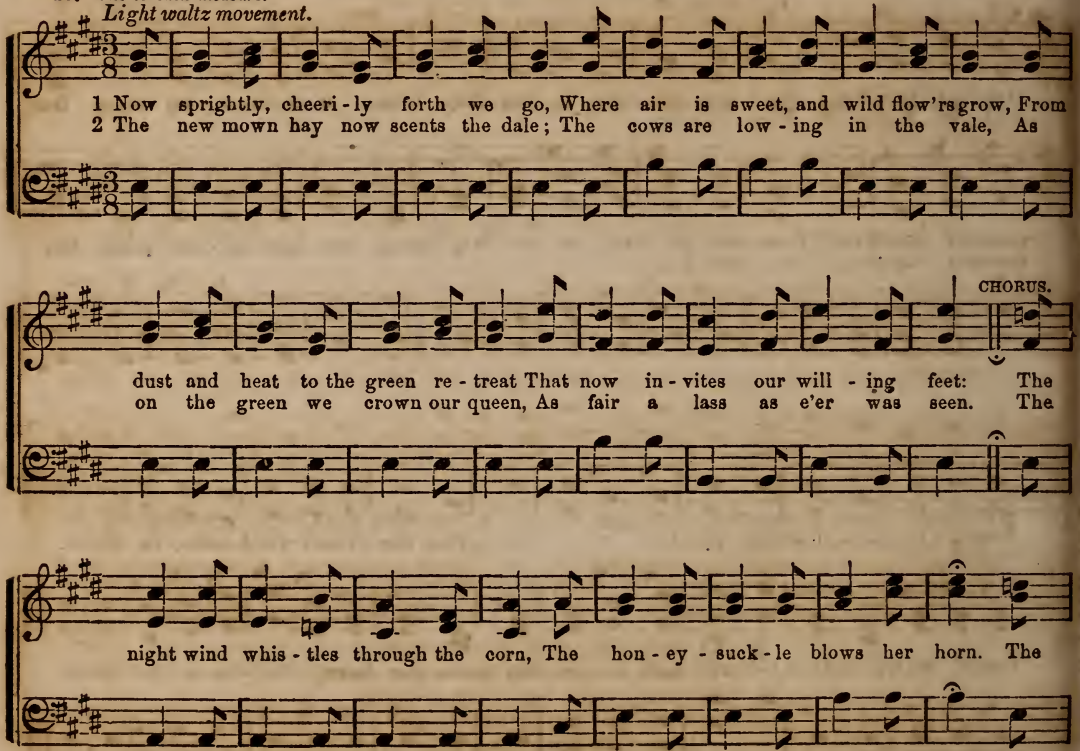

Queen of the May! Then hail, all hail, to our May Queen, our beau - ti - ful Queen, Our
mod - est May-queen. Then hail, &c.
Queen of the May! Then hail, all hail to our May Queen, our beau - ti - ful Queen, Our
Queen of the May! Then hail, &c.
beau-ti - ful Queen, Then hail, all hail to our May Queen, Our beau-ti - ful, beau-ti - ful Queen.
beau-ti - ful Queen, Then hail, all hail to our May Queen, Our beau-ti - ful, beau -ti - ful Queen,

Pic-nic Song.

Words by Mrs. M. A. Kidder.

25. *One to each measure.*

Light waltz movement.


1 Now sprightly, cheeri-ly forth we go, Where air is sweet, and wild flow'rs grow, From
2 The new mown hay now scents the dale; The cows are low-ing in the vale, As
CHORUS.
dust and heat to the green re-treat That now in-vites our will-ing feet: The
on the green we crown our queen, As fair a lass as e'er was seen. The
night wind whis-tles through the corn, The hon-ey-suck-le blows her horn. The

gay birds sing, the blue bells ring, And mer - ry is each liv - ing thing, And
mer - ry, and mer - ry, and mer-ry, and mer-ry, and mer - ry is each liv - ing thing.

3 Our rural board we'll spread with taste,
And not a morsel will we waste;
For birds and bees must have their fees,
For holding concerts in the trees.
Cho.—The light winds, &c.

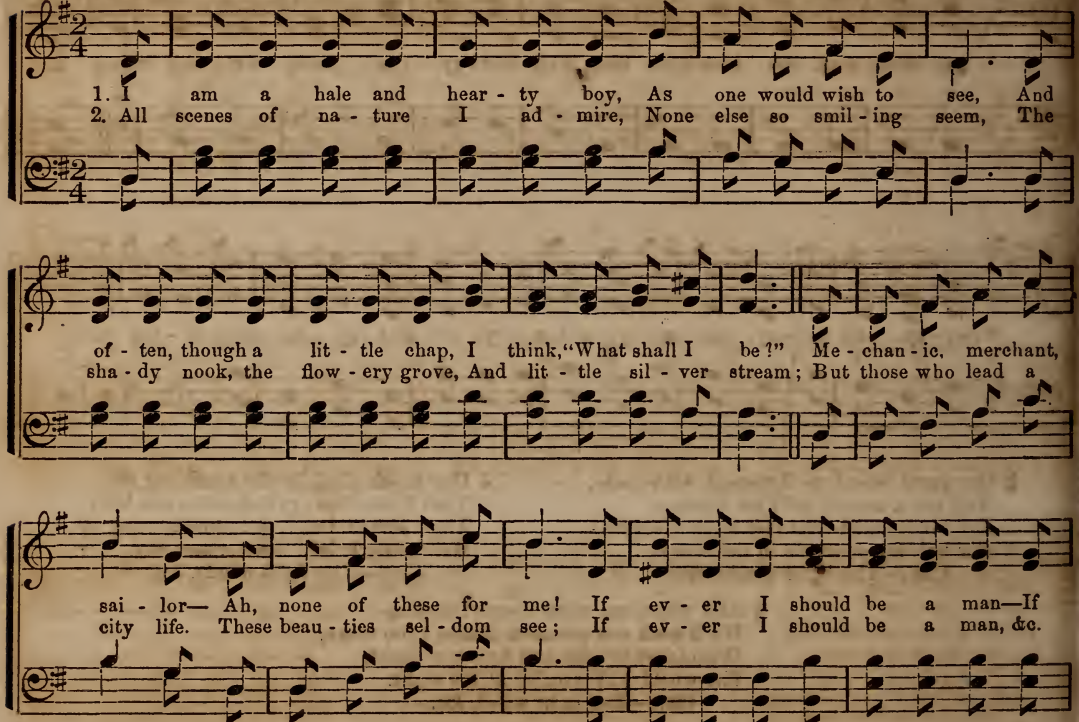
4 Our drink shall be the sparkling rill,
That flows like crystal down the hill;
Then soft and shy, goes murmuring by,
Reflecting bright the summer sky.
Cho.—The light winds, &c.

5 And when our mystic sport is o'er,
We'll seek our pleasant homes once more,
With faces bright, and hearts so light,
The world will wonder at the sight.
Cho.—The light wind, &c.

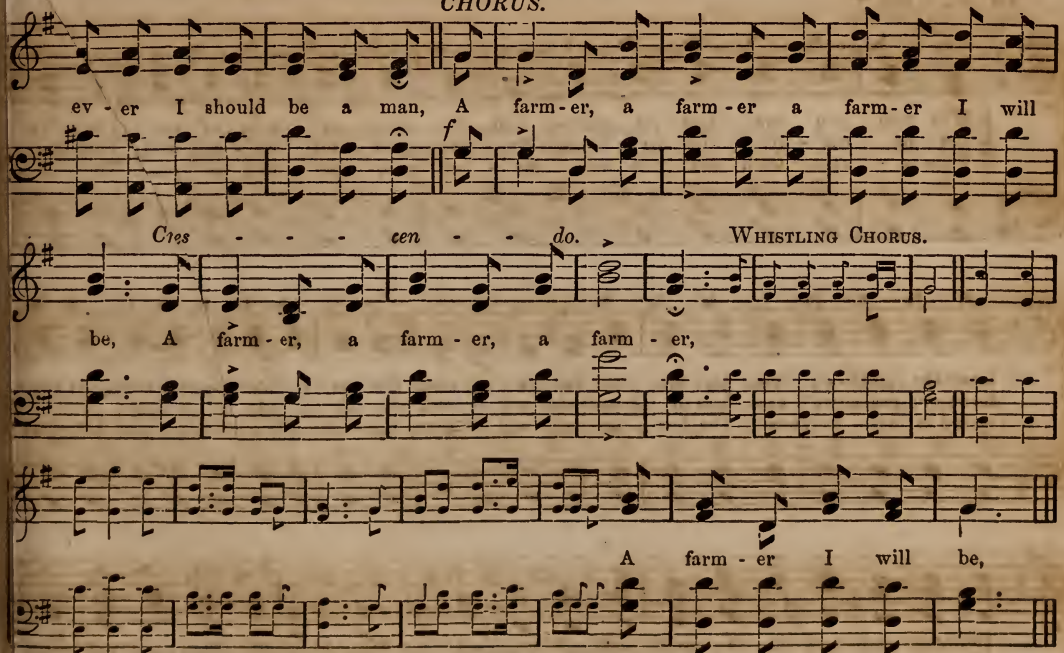
"A Farmer I will be." A Song for Boys.*

7—Two to the measure.

Quick and Spirited. May be sung as a SOLO. Composed for the "AGRICULTURIST," by W. B. BRADBURY.


1. I am a hale and hear - ty boy, As one would wish to see, And
2. All scenes of na - ture I ad - mire, None else so smil - ing seem, The
of - ten, though a lit - tle chap, I think, "What shall I be?" Me - chan - ic, merchant,
sha - dy nook, the flow - ery grove, And lit - tle sil - ver stream; But those who lead a
sai - lor— Ah, none of these for me! If ev - er I should be a man—If
city life. These beau - ties sel - dom see; If ev - er I should be a man, &c.

CHORUS.


ev - er I should be a man, A farm - er, a farm - er a farm - er I will
f
Cres - - - cen - - do.
WHISTLING CHORUS.
be, A farm - er, a farm - er, a farm - er,
A farm - er I will be,

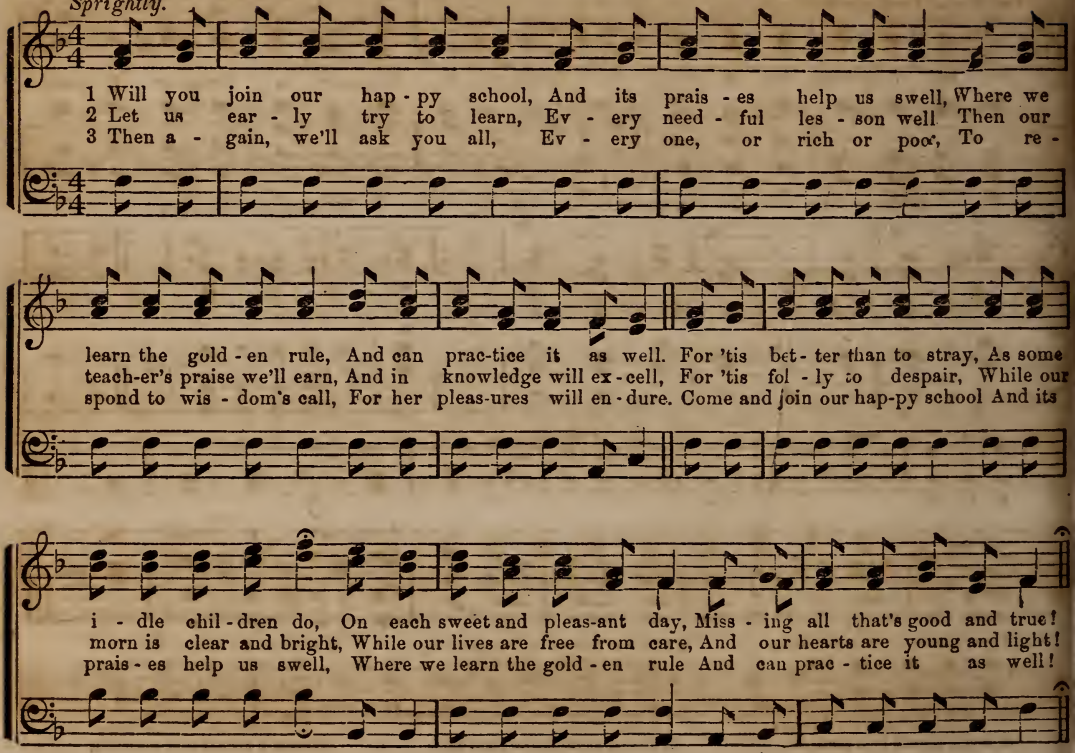
3. I love to look at pleasant fields,
I love the balmy breeze,
I love to hear the little birds,
All warbling in the trees,
And those who live a country life,
Such things as these may see :
If ever I should be a man, &c.

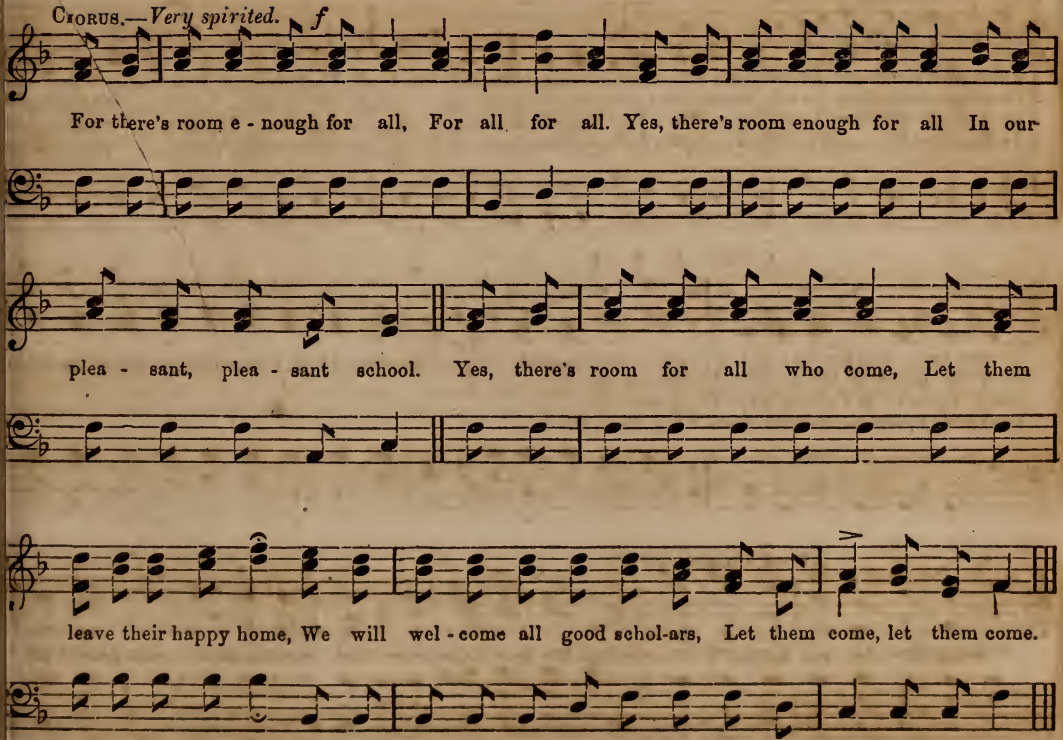
4, I love to furrow up the ground,
And cultivate the soil.
I love to see it springing forth,
The good and luscious spoil ;
For fields of wheat and corn, indeed,
I dearly love to see ;
If ever I should be a man, &c.

5. I would not be a doctor,
The sick to cure or *kill* ;
I would not be a lawyer, no !
To take against my will ;
I may not be a preacher,
Tho' I like him of the three ;
If ever I should be a man, &c.

12.—*One to each.*

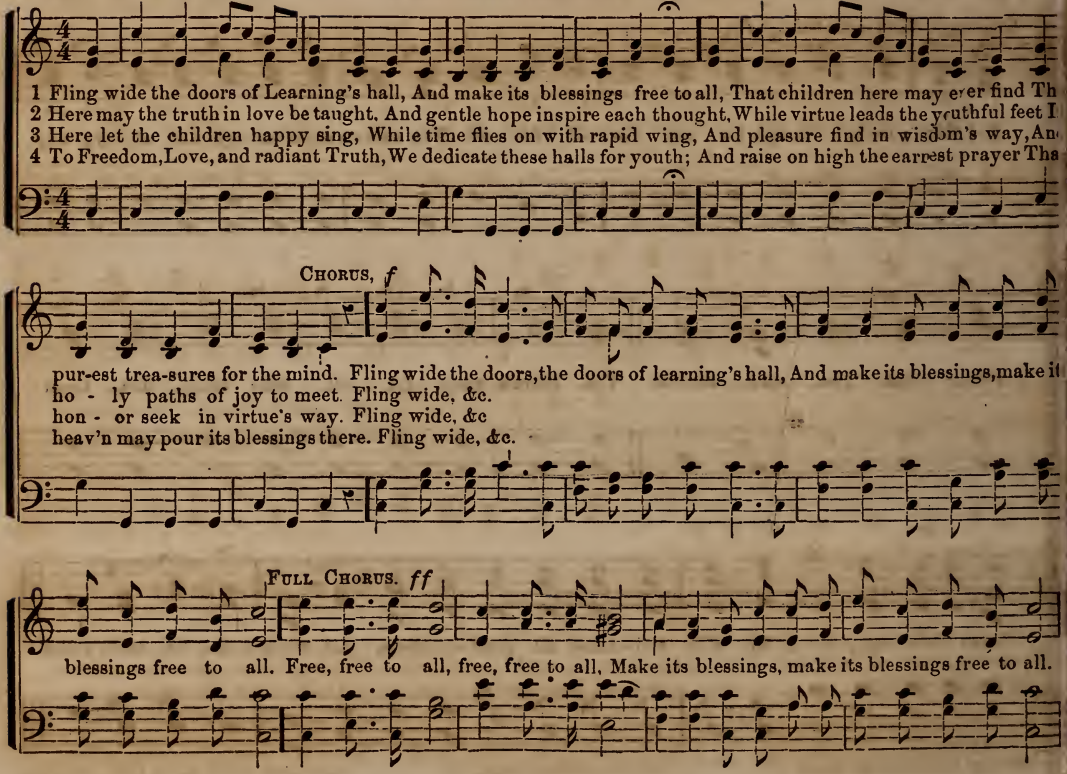
Sprightly.

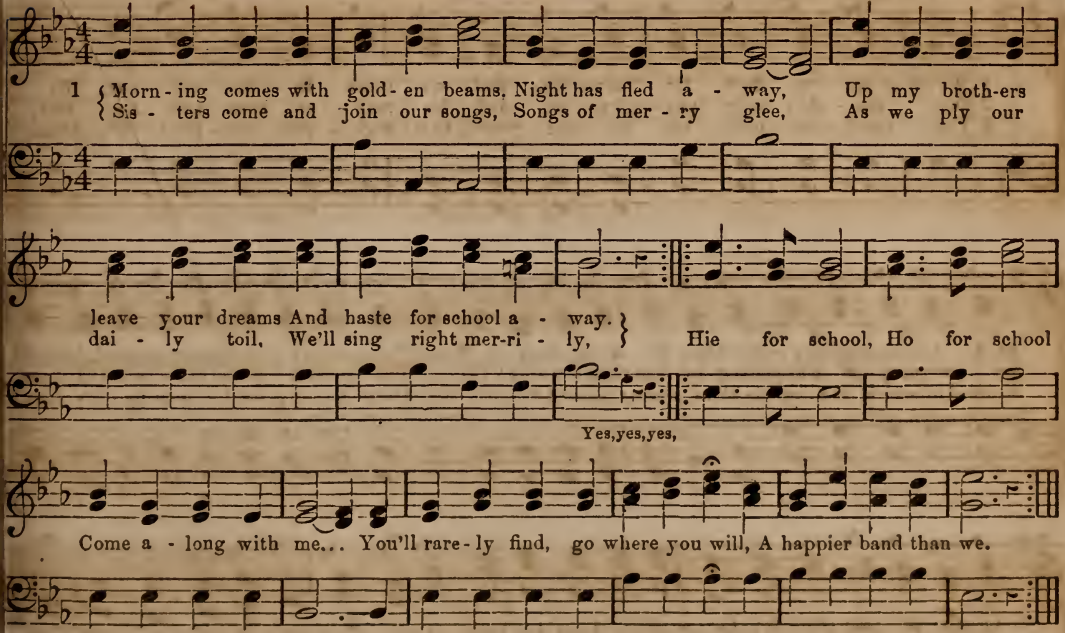

1 Will you join our hap - py school, And its prais - es help us swell, Where we
2 Let us ear - ly try to learn, Ev - ery need - ful les - son well Then our
3 Then a - gain, we'll ask you all, Ev - ery one, or rich or poor, To re -
learn the gold - en rule, And can prac-tice it as well. For 'tis bet - ter than to stray, As some
teach-er's praise we'll earn, And in knowledge will ex - cell, For 'tis fol - ly to despair, While our
spond to wis - dom's call, For her pleas-ures will en - dure. Come and join our hap-py school And its
i - dle chil - dren do, On each sweet and pleas-ant day, Miss - ing all that's good and true!
morn is clear and bright, While our lives are free from care, And our hearts are young and light!
prais - es help us swell, Where we learn the gold - en rule And can prac - tice it as well!


Chorus.—Very spirited.
f
For there's room e - nough for all, For all for all. Yes, there's room enough for all In our
plea - sant, plea - sant school. Yes, there's room for all who come, Let them
leave their happy home, We will wel - come all good schol-ars, Let them come, let them come.

Fling wide the Doors.

Solo. Trio or Semi-chorus. School House Dedication Song. Words by Wm. Oland Bourne.


1 Fling wide the doors of Learning's hall, And make its blessings free to all, That children here may ever find Th
2 Here may the truth in love be taught, And gentle hope inspire each thought, While virtue leads the youthful feet I
3 Here let the children happy sing, While time flies on with rapid wing, And pleasure find in wisdom's way, An
4 To Freedom, Love, and radiant Truth, We dedicate these halls for youth; And raise on high the earnest prayer Tha
Chorus, f
pur-est trea-sures for the mind. Fling wide the doors, the doors of learning's hall, And make its blessings, make it
ho - ly paths of joy to meet. Fling wide, &c.
hon - or seek in virtue's way. Fling wide, &c
heav'n may pour its blessings there. Fling wide, &c.
Full Chorus. ff
blessings free to all. Free, free to all, free, free to all, Make its blessings, make its blessings free to all.


1 Morn-ing comes with gold-en beams, Night has fled a - way, Up my broth-ers
Sis - ters come and join our songs, Songs of mer - ry glee, As we ply our
leave your dreams And haste for school a - way.
dai - ly toil, We'll sing right mer-ri - ly,
Hie for school, Ho for school
Yes, yes, yes,
Come a - long with me... You'll rare-ly find, go where you will, A happier band than we.

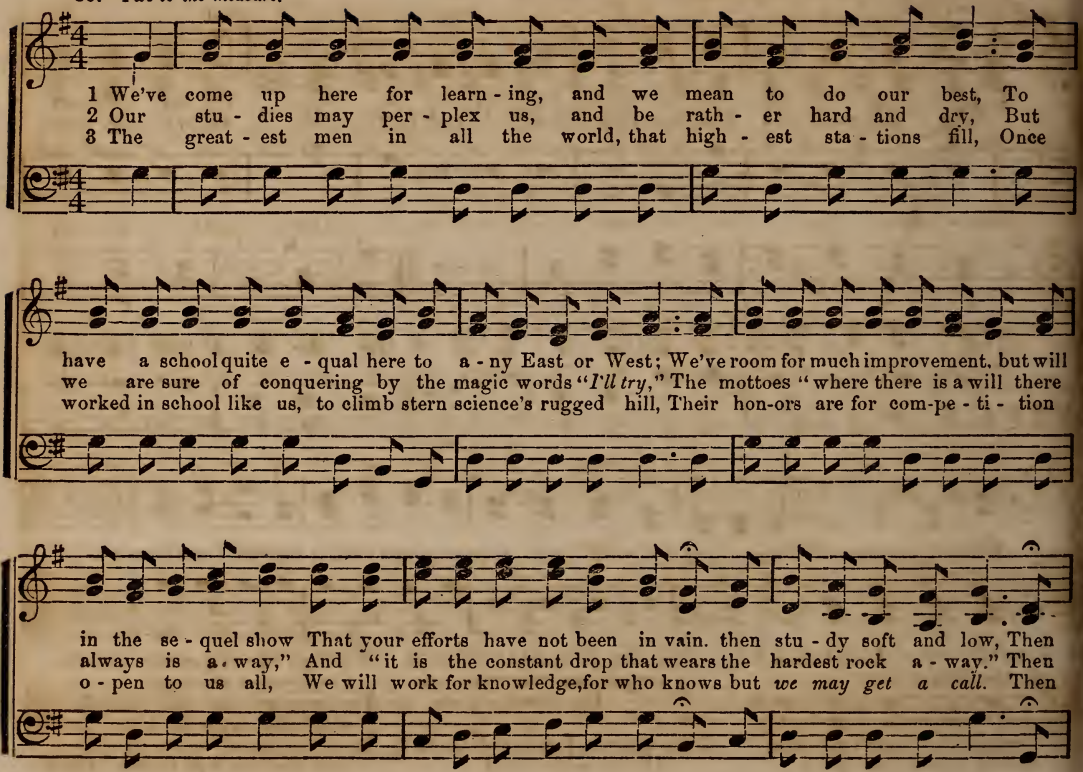
2 When the beams of light shall fade
In the distant west,
Then with joy we'll hie for home,
And those who love us best.
Fathers dear, and mothers true,
Loving words shall greet
Oh, how pleasant after school
Around the board to meet.
Hie for school, &c,

3 Once again, join in the shout,
All our merry band,
Blessings on our common schools,
The glory of the land;
Then around the fireside hearth
When the day is sped
Bless the teacher in our prayers
And then we'll go to bed. Hie, &c.

Study on.

Words in part by M. Cotton.

30. *Two to the measure.*


1 We've come up here for learn - ing, and we mean to do our best, To
2 Our stu - dies may per - plex us, and be rath - er hard and dry, But
3 The great - est men in all the world, that high - est sta - tions fill, Once
have a school quite e - qual here to a - ny East or West; We've room for much improvement, but will
we are sure of conquering by the magic words "*I'll try*," The mottoes "where there is a will there
worked in school like us, to climb stern science's rugged hill, Their hon-ors are for com-pe - ti - tion
in the se - quel show That your efforts have not been in vain. then stu - dy soft and low, Then
always is a - way," And "it is the constant drop that wears the hardest rock a - way." Then
o - pen to us all, We will work for knowledge, for who knows but *we may get a call.* Then

In imitation of the hum of school Study
PUPILS.
pp
p
Cres
Dim
Study, stu-dy, stu-dy, stu-dy, stu-dy, stu - dy, stu - dy, stu - dy, stu - dy, stu - dy,
TEACHER.
Stu - dy on, and make no de - lay, And get eve - ry
p
pp
stu-dy, stu-dy, stu-dy, stu-dy, stu - dy, stu-dy, stu - dy, stu - dy, stu - dy, stu - dy,
les-son, And come eve-ry day, Always be in sea - son, And
p
cres.
dim.
cres.
stu · dy, stu - dy, stu - dy, stu - dy, stu - dy, stu - dy, stu - dy, stu - dy on.
mind eve - ry rule, For you all should know e - nough to teach a pleasant school.

24.—*Two to each measure.*

Close of School.

Words in part by KATE CAMERON.

Joyfully. *f*

1st DIV. 2d DIV. ALL.

1 { Hur - rah, hur-rah, our school is done, Our school is done, Our school is done, Then let us to the
{ We all have earned an hour of fun, An hour of fun, An hour of fun, We all have earned an

REFRAIN.

fields a way, A - way, a - way, a - way! }
hour of fun, An hour, an hour of fun. } Our teach-er kind we strove to mind, And tried to break n

rule, So with hearts all light, and spir - its bright, We'll leave our hap - py, hap - py school.

2

And now we'll jump, and now we'll run,
And now we'll run, and now we'll run,
And shout as loud as e'er we can,
As loud as e'er we can.
The boy that has no chance for fun,
No chance for fun, no chance for fun,
Will sure grow up a stupid man,
A stupid, stupid man. Our teacher, etc.

3

And girls can play as well as boys,
As well as boys, as well as boys;
But then they must more gentle be,
More gentle, gentle be,
And never make too loud a noise,
Too loud a noise, too loud a noise
While in their hours of mirth and glee,
Their hours of mirth a glee. Our, etc

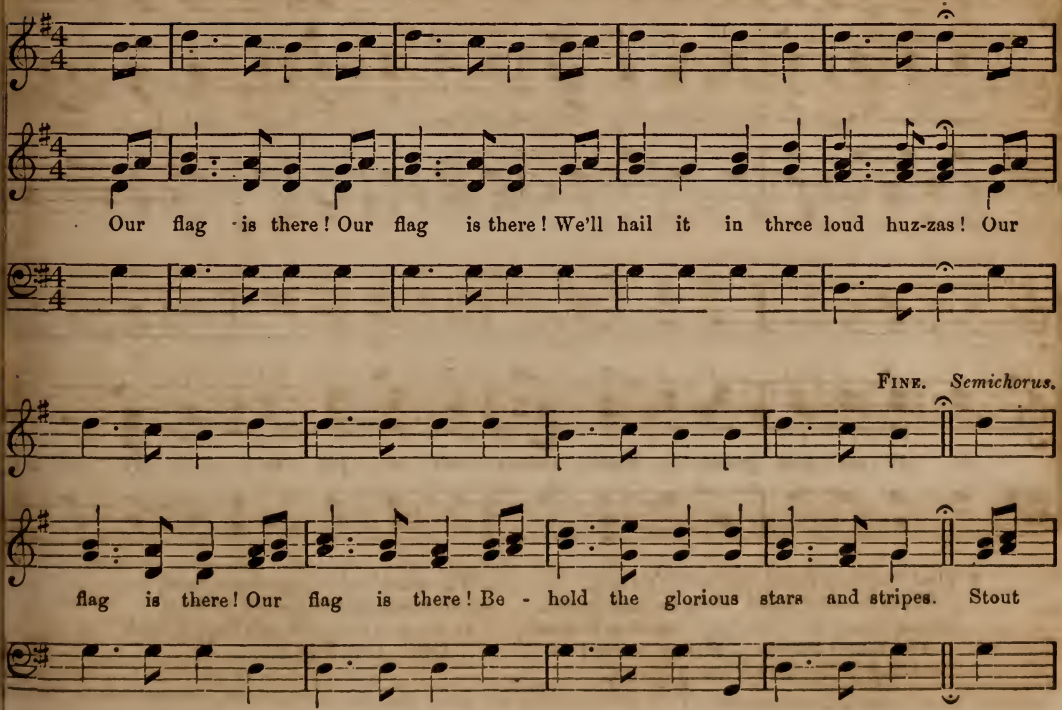
4

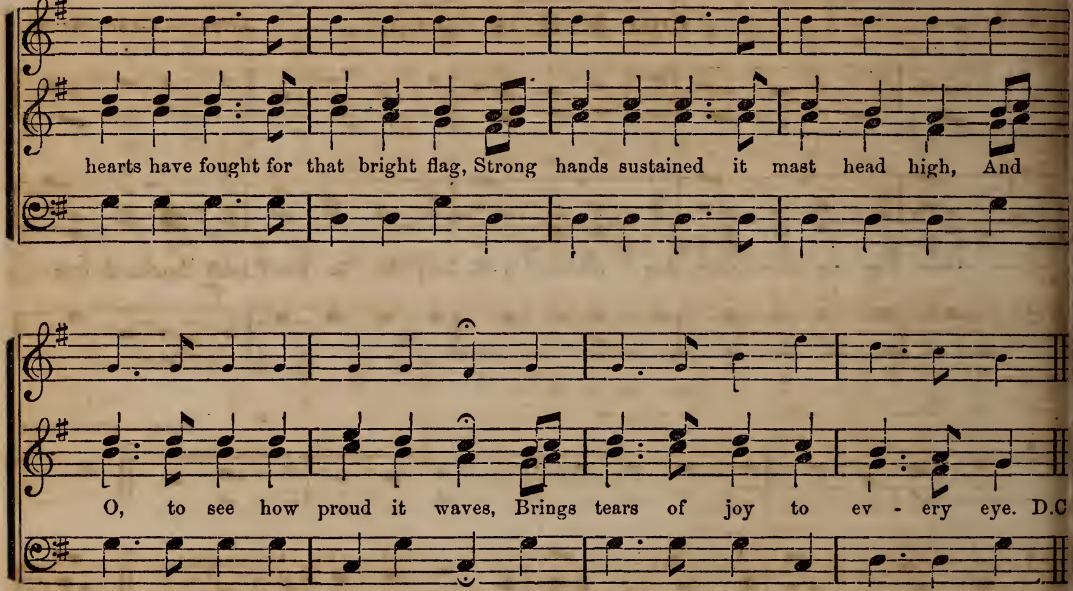
And let us learn in all we do,
In all we do, in all we do,
To practise still the Golden rule,
The golden, golden rule,
Be kind and loving, good and true,
Be good and true, be good and tr
At home, at play, and in our school
Our pleasant, pleasant school. Our.

Full Chorus

Our Flag is there.

Arranged for this work.


Our flag is there! Our flag is there! We'll hail it in three loud huz-zas! Our
FINE. Semichorus.
flag is there! Our flag is there! Be - hold the glorious stars and stripes. Stout


hearts have fought for that bright flag, Strong hands sustained it mast head high, And
O, to see how proud it waves, Brings tears of joy to ev - ery eye. D.C

2 That flag has stood the battle's roar,
With foeman stout, with foeman brave,
Strong hands have sought that flag to low'r,
And found a speedy, watery grave!
That flag is known on every shore,
The standard of a gallant band,
Alike sustained in peace or war,
It floats o'er freedom's happy land.
Cho. Our flag, etc.

Maestoso.
1 My coun-try, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my
2 My na - tive coun - try! thee, Land of the no - ble free, Thy name I love; I love thy
fa - thers died; Land of the pil-grim's pride; From ev - ery moun-tain side Let free-dom ring.
rocks and rills, Thy woods and tem-pled hills; My heart with rap - ture thrills, Like that a - bove.

3 Let music swell the breeze,
And ring from all the trees
Sweet freedom's song;
Let mortal tongues awake;
Let all that breathe partake;
Let rocks their silence break,
The sound prolong

GRATEFUL PRAISE FOR THE GOSPEL. 6s & 4s

1 Come let our voices raise
A song of grateful praise,
And thankful love;
Let each a tribute bring.
Let all awake and sing
Praise to our heavenly King.
Who dwells above.

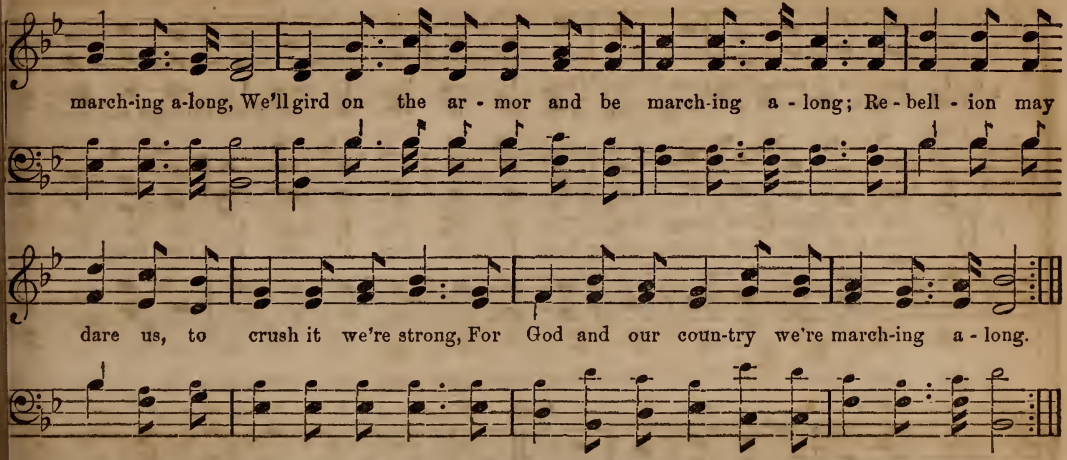
2 The gospels sacred page
Reveals to every age,
Salvation free.
Oh, send the joyful sound!
And let it echo round,
Till praises loud resound,
O God, to thee!

3 Accept our offerings, Lord,
To spread thy truth abroad,—
Our labors own:
At length, at thy right hand,
May we together stand,
And with the angel-band,
Surround thy throne.

Marching Along. Army Song.

Music by Wm. B, Bradbury.

1 The ban-ner of free-dom floats proud-ly on high; The war cry of free-men goes
up to the sky; By the homes that we cher-ish, the hearts that we love, That
ff REFRAIN
flag shall wave proud-ly o'er our chil-dren a-bove. March-ing a-long, we are


march-ing a-long, We'll gird on the ar - mor and be march-ing a - long; Re - bell - ion may
dare us, to crush it we're strong, For God and our coun-try we're march-ing a - long.

2

The flag that our fathers died nobly to save,
Shall never go down over liberty's grave;
Still free and unfettered our eagle shall soar,
Till the reign of oppression forever is o'er.
Marching along, &c.

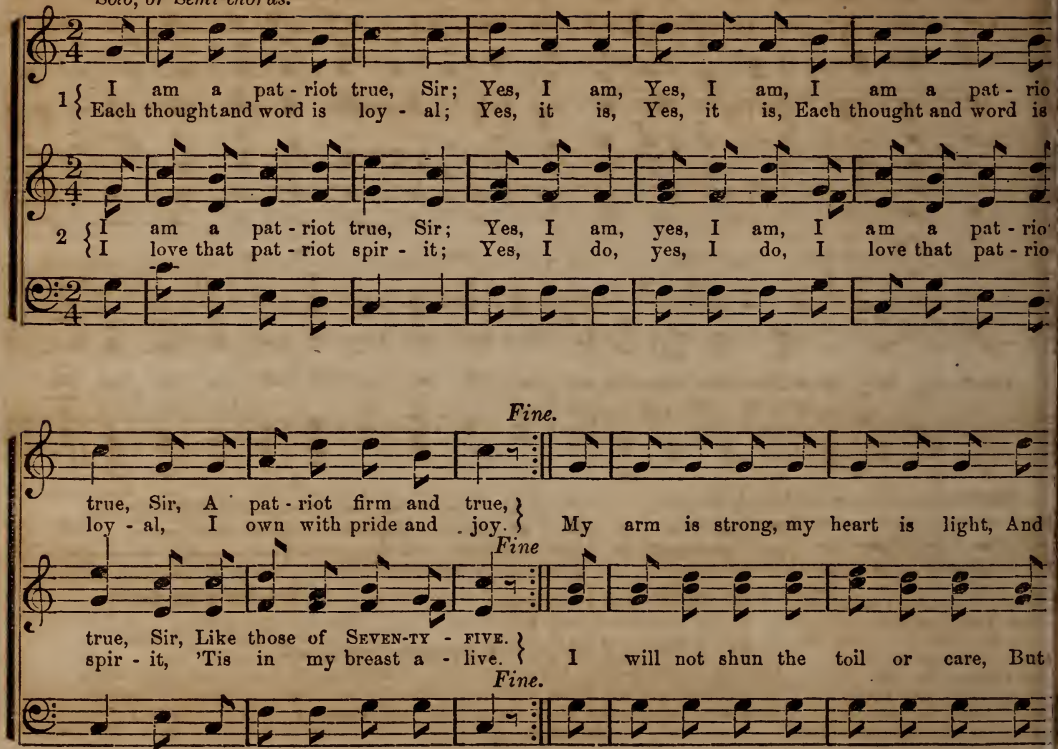
3

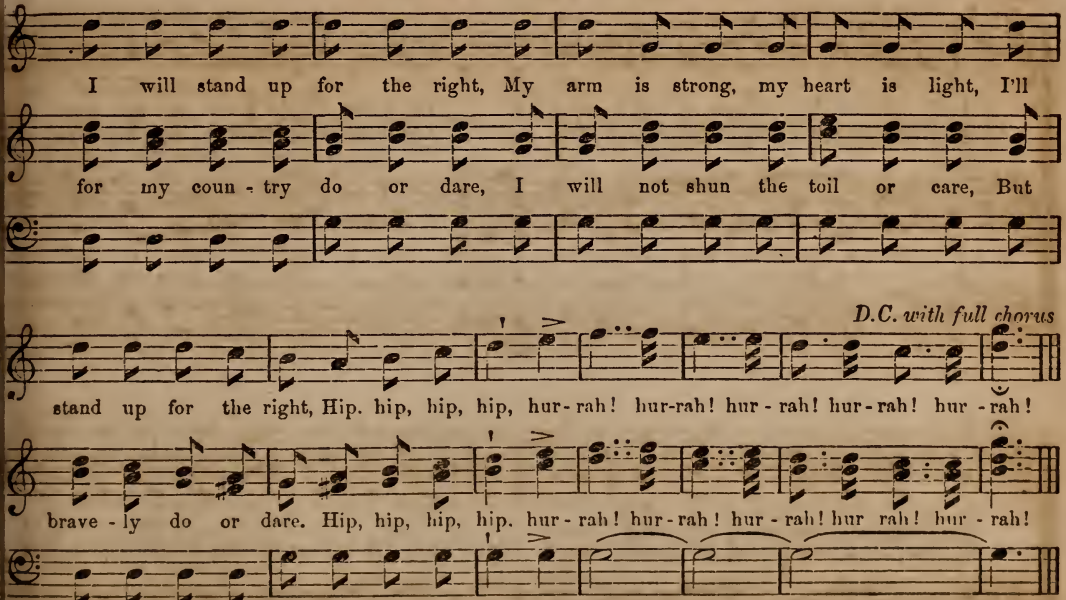
We've prayers for the foeman, that yet they may see
How bright and enduring our Union shall be;
God speed the good ship o'er whose sails and whose spars
Floats the standard of freedom, the stripes and the stars.
Marching along, &c.

4

From the forests of Maine, from the prairies so grand,
One shout has arisen: God bless our fair land!
The Union forever! firm, noble and true,
And the flag of our Union, the red, white, and blue!
Marching along, &c.

10. *Two to the measure.*
Solo, or Semi-chorus.

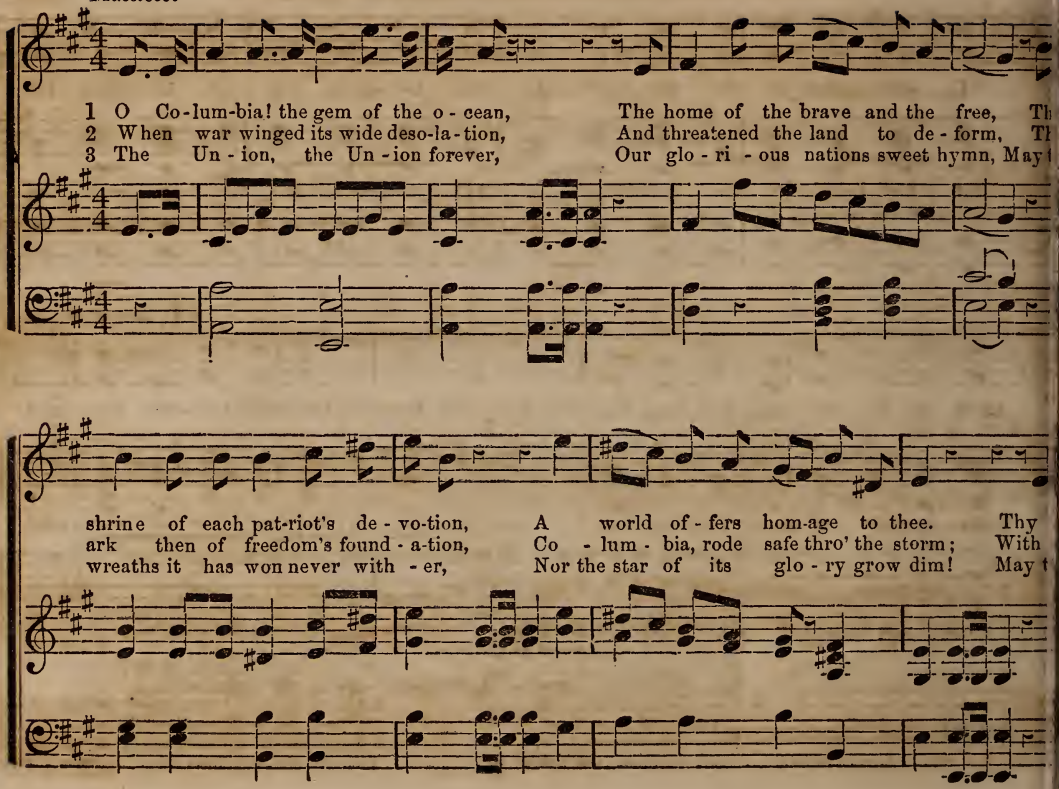

1 I am a pat - riot true, Sir; Yes, I am, Yes, I am, I am a pat - rio
Each thought and word is loy - al; Yes, it is, Yes, it is, Each thought and word is
2 I am a pat - riot true, Sir; Yes, I am, yes, I am, I am a pat - rio
I love that pat - riot spir - it; Yes, I do, yes, I do, I love that pat - rio
Fine.
true, Sir, A pat - riot firm and true,
loy - al, I own with pride and joy.
My arm is strong, my heart is light, And
Fine
true, Sir, Like those of SEVEN-TY - FIVE.
spir - it, 'Tis in my breast a - live.
I will not shun the toil or care, But
Fine.

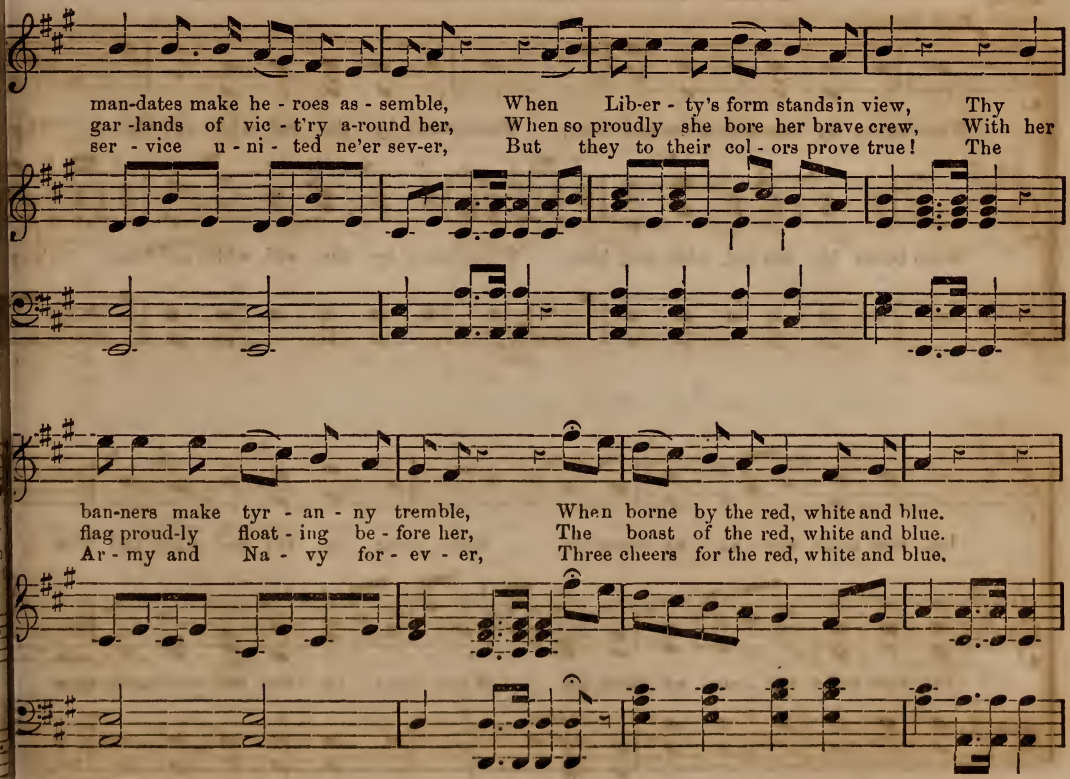

I will stand up for the right, My arm is strong, my heart is light, I'll
for my coun - try do or dare, I will not shun the toil or care, But
D.C. with full chorus
stand up for the right, Hip. hip, hip, hip, hur - rah! hur-rah! hur - rah! hur - rah! hur - rah!
brave - ly do or dare. Hip, hip, hip, hip, hur - rah! hur - rah! hur - rah! hur rah! hur - rah!

I love my country's cause, Sir,
Yes, I do, yes, I do;
I love my country's cause, Sir,
Her noble, sacred cause.
And I'll obey her laws, Sir,
Yes, I will, yes, I will.
And I'll obey her laws, Sir,
Her just and righteous laws,
Her Constitution I will prize;
So just and equal, good and wise,
Her Constitution I will prize,
So just and good and wise Hurrah, etc.

4 I am a patriot true, Sir,
Yes, I am, yes, I am
I am a patriot true, Sir,
All ready for the strife.
My country's good is all, Sir,
Yes, it is, yes, it is,
My country's good is all, Sir,
To me the breath of life.
I'd pour the blood from every vein,
To leave her free from every stain,
I'd pour the blood from every vein,
To leave her free from stain. Hurrah, etc.

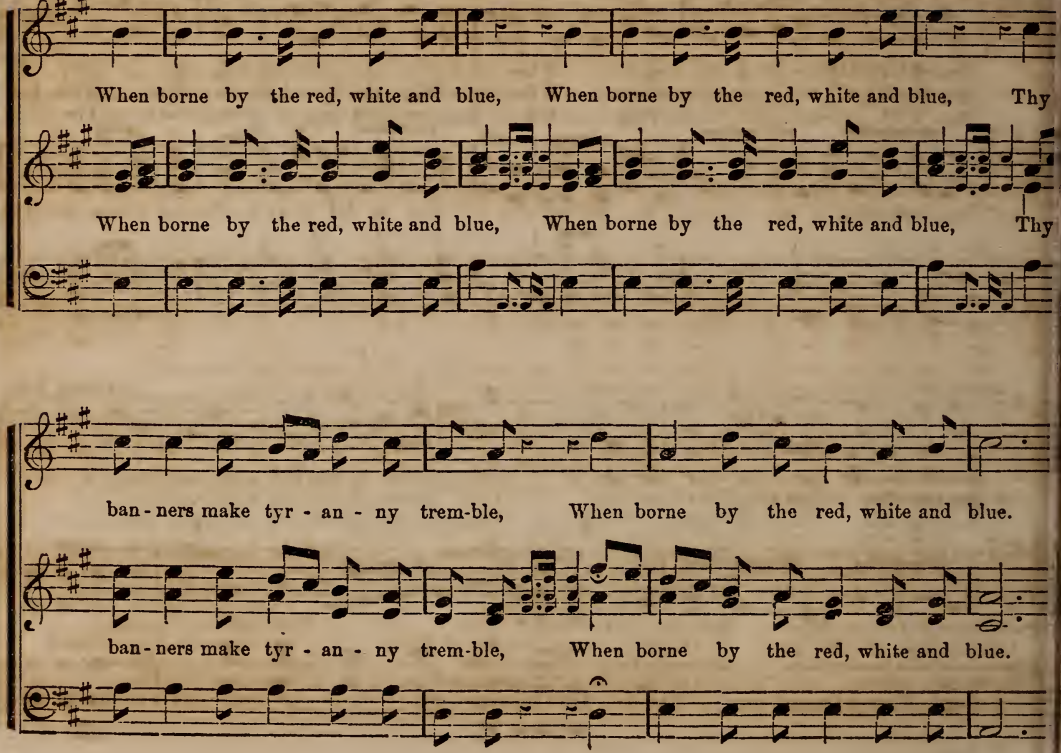
Maestoso.


1 O Co-lum-bia! the gem of the o - cean, The home of the brave and the free, Th
2 When war winged its wide deso-la-tion, And threatened the land to de - form, Th
3 The Un - ion, the Un - ion forever, Our glo - ri - ous nations sweet hymn, May
shrine of each pat-riot's de - vo-tion, A world of - fers hom-age to thee. Thy
ark then of freedom's found - a-tion, Co - lum - bia, rode safe thro' the storm; With
wreaths it has won never with - er, Nor the star of its glo - ry grow dim! May


man-dates make he - roes as - semble, When Lib-er - ty's form stands in view, Thy
gar -lands of vic - t'ry a-round her, When so proudly she bore her brave crew, With her
ser - vice u - ni - ted ne'er sev-er, But they to their col - ors prove true! The
ban-ners make tyr - an - ny tremble, When borne by the red, white and blue.
flag proud-ly float - ing be - fore her, The boast of the red, white and blue.
Ar - my and Na - vy for - ev - er, Three cheers for the red, white and blue.

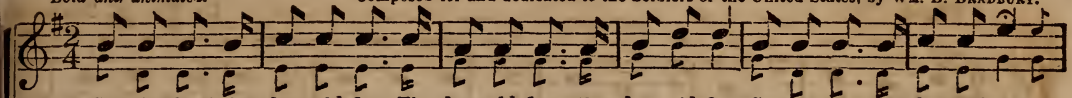
Red, White and Blue. Concluded.

Full chorus.

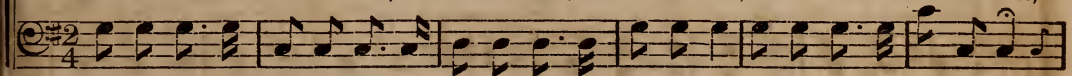

When borne by the red, white and blue, When borne by the red, white and blue, Thy
When borne by the red, white and blue, When borne by the red, white and blue, Thy
ban-ners make tyr-an-ny trem-ble, When borne by the red, white and blue.
ban-ners make tyr-an-ny trem-ble, When borne by the red, white and blue.

The dear old Flag.

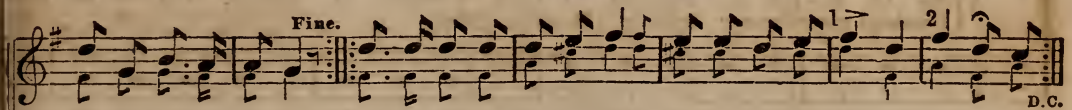
Bold and animated. Composed for and dedicated to the Soldiers of the United States, by Wm. B. Bradbury.



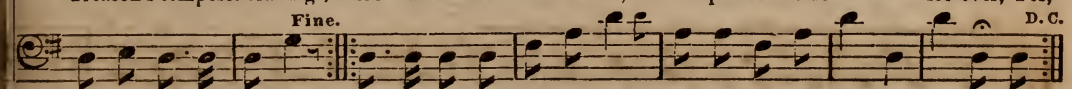
1 See the flag! the dear old flag, The dear old flag, the dear old flag, See the flag, the dear old flag,
See it float from east to west, From east to west, from east to west, See it float from east to west,



D.C. Here we stand to live or die, To live or die, to live or die, Here we stand to live or die, The



On the bree-zes wa-ving, } Wave the star-ry ban-ners high, Strike our colors nev - er!
Treason's tempests braving } Here we stand to live or die, The stripes and stars for ever, Yes,



stripes and stars for - ev-er

2

Wear this flag upon your heart,
Upon your heart, upon your heart.
Wear the flag upon your heart,
Freedom's sons and daughters.
From the wild Atlantic shore,
Atlantic shore, Atlantic shore,
From the wild Atlantic shore
To Pacific's waters.
Chorus.—Wave the starry, etc.

3

Blessings on the stripes and stars
The stripes and stars, the stripes and stars,
Blessings on the stripes and stars,
On our country's banner,
Blessings on the Ship of State,
The Ship of State, the Ship of State,
Blessings on the Ship of State,
And the hearts that man her.
Chorus.—Wave the starry, etc.

4

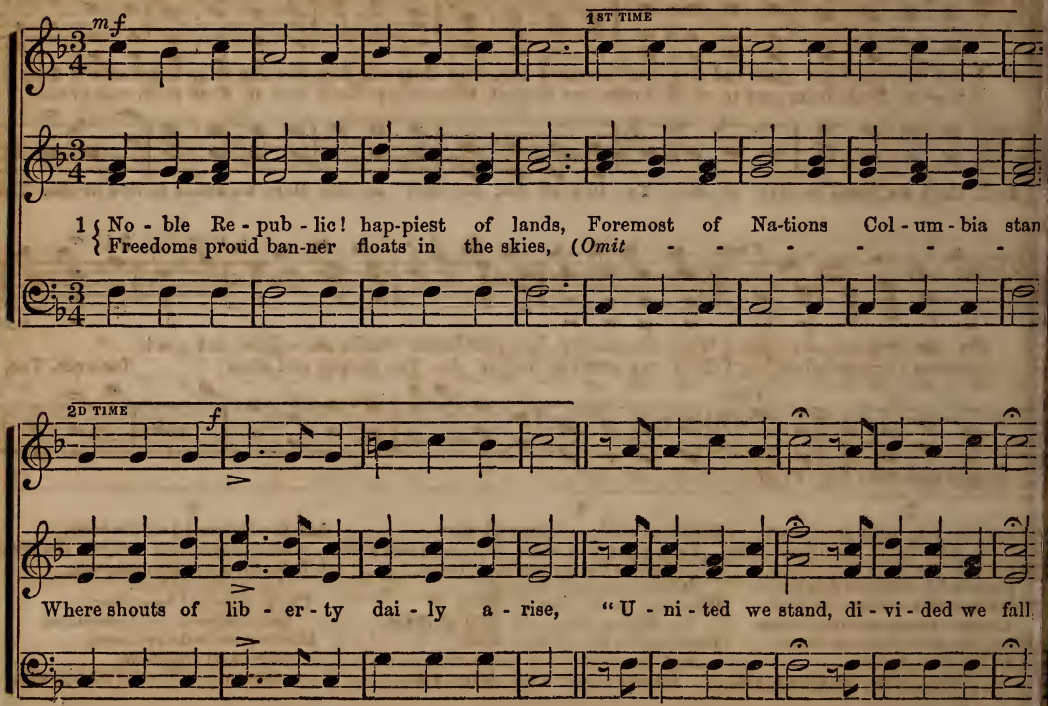
Lift the flag and join the song,
And join the song and join the song,
Lift the flag and join the song,
One united nation.
Union now and evermore,
And evermore, and evermore,
Union now and evermore,
Hear it all creation.
Chorus.—Wave the starry, etc,

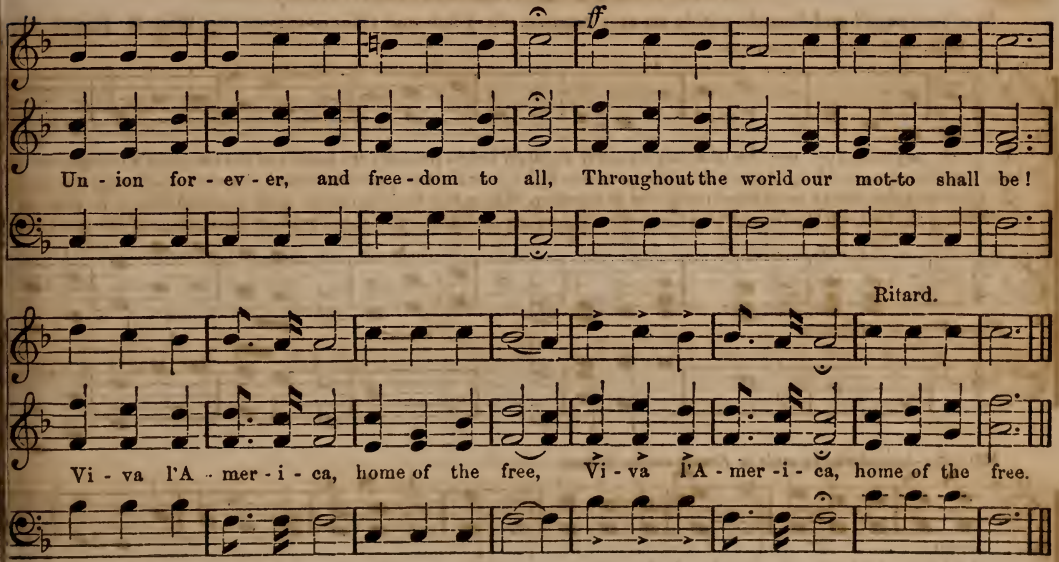
Viva L'America.

NEW PATRIOTIC SONG.

Allegro.

BY WM B. BRADBURY


m.f
1ST TIME
1 { No - ble Re - pub - lic! hap-piest of lands, Foremost of Na-tions Col - um - bia stan
{ Freedoms proud ban-ner floats in the skies, (Omit - - - - - - -
2D TIME
f
Where shouts of lib - er - ty dai - ly a - rise, "U - ni - ted we stand, di - vi - ded we fall


ff
Un - ion for - ev - er, and free - dom to all, Throughout the world our mot-to shall be!
Ritard.
Vi - va l'A - mer - i - ca, home of the free, Vi - va l'A - mer - i - ca, home of the free.

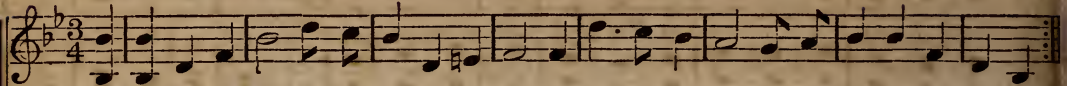
2. Should ever traitor rise in the land,
Cursed be his homestead, withered his hand,
Shame be his mem'ry, scorn be his lot,
Exile his heritage, his name a blot!
United we stand, divided we fall,
Granting a home and freedom to all;
Throughout the world our motto shall be,
Viva l'America, Home of the free.

3. To all her heroes, Justice and Fame,
To all her foes, a traitor's foul name;
Our "stripes and stars" still proudly shall wave,
Emblem of liberty, flag of the brave!
United we stand, divided we fall,
Gladly we'll die at our country's call;
Throughout the world our motto shall be,
Viva l'America, Home of the free.

The Star-Spangled Banner.

Newly arranged and brought within an easy compass for Choir and Chorus-singing by WM. B. BRADBURY.

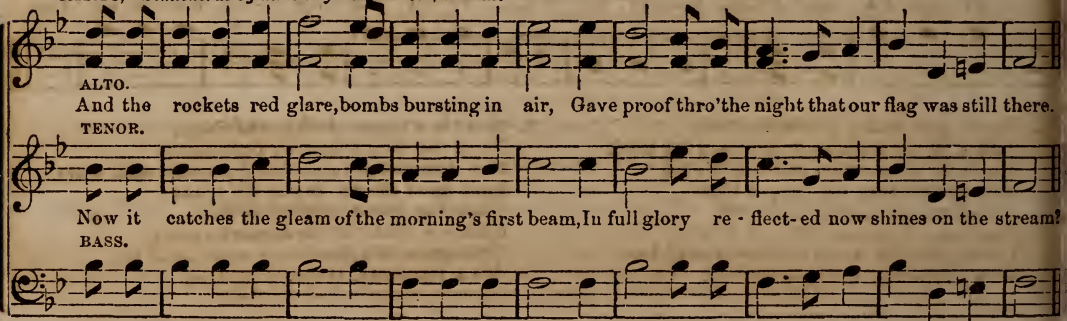
SOLO. *or Semichorus in unison.*



1. O. say can you see by the dawn's early light, What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars thro' the perilous fight, O'er the ramparts we watch'd were so gallantly streaming!
2. On the shore dimly seen thro' the mists of the deep, Where the foe's haughty host in dread silence re-pos-es,
What is that which the breeze o'er the tower-ing sweep, As it fit-ful-ly blows, half conceals, half dis-clos-es?

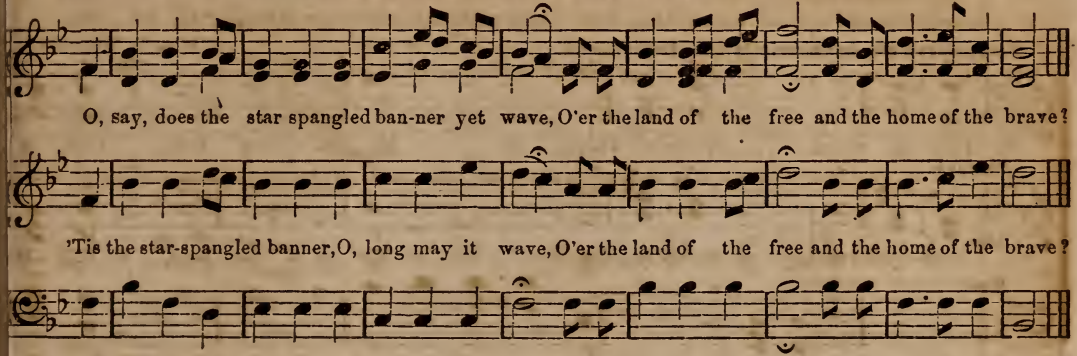
Piano Forte or Melodeon.

MELODY,—*Semichorus by male or female voices, or both.*



ALTO.
And the rockets red glare, bombs bursting in air, Gave proof thro' the night that our flag was still there.
TENOR.
Now it catches the gleam of the morning's first beam, In full glory re-flect-ed now shines on the stream!
BASS.

FULL CHORUS* OF CHOIR AND CONGREGATION.


O, say, does the star spangled ban-ner yet wave, O'er the land of the free and the home of the brave?
'Tis the star-spangled banner, O, long may it wave, O'er the land of the free and the home of the brave?

*Let the audience be requested to arise and join in the chorus.

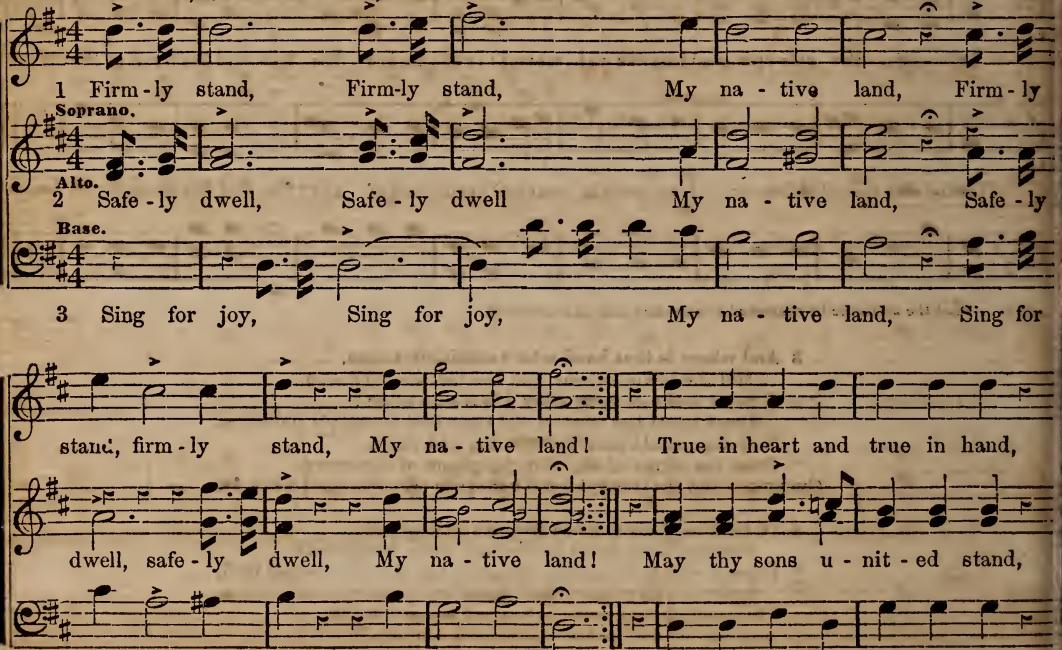
3 And where is that band who vauntingly swore,
'Mid the havoc of war, and the battle's confusion,
A home and a country they'd leave no more?
Their blood has washed out their foul footstep's pollution.
No refuge could save the hireling and slave,
From the terror of flight or the-gloom of the grave.
CHORUS.—And the star-spangled banner in triumph shall wave, &c.

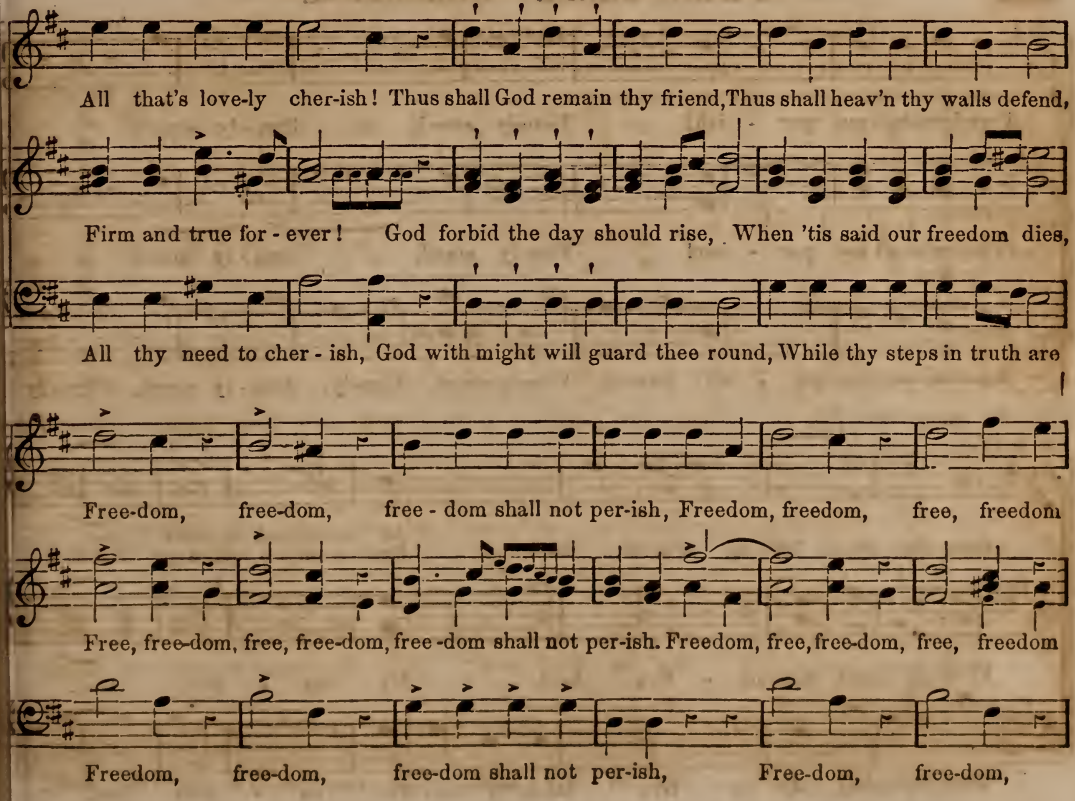
4 O, thus be it ever, when freemen shall stand,
Between their loved homes and war's desolation!
Blessed with victory and peace, may the Heaven-rescued land,
Praise the Power that hath made and preserved us a nation.
Then conquer we must, when our cause it is just,
And this be our motto: "In God is our trust!"
CHORUS.—And the star-spangled banner in triumph shall wave, &c.

Firmly stand my Native Land! Patriotic Chorus.

Composed for the Fourteenth Annual Session of the "Penobscot Musical Association, at Bangor," Me., Oct. 1, 1861.

Tenor.—1st time, Quartette—2d time, Full Chorus. Wm. B. Bradbury.


1 Firm-ly stand, Firm-ly stand, My na - tive land, Firm - ly
Soprano.
Alto.
2 Safe - ly dwell, Safe - ly dwell My na - tive land, Safe - ly
Base.
3 Sing for joy, Sing for joy, My na - tive land, Sing for
stand, firm - ly stand, My na - tive land! True in heart and true in hand,
dwell, safe - ly dwell, My na - tive land! May thy sons u - nit - ed stand,
joy! sing for joy! My na - tive land! In thee dwells a no - ble band,


All that's love-ly cher-ish! Thus shall God remain thy friend, Thus shall heav'n thy walls defend,
Firm and true for - ever! God forbid the day should rise, When 'tis said our freedom dies,
All thy need to cher - ish, God with might will guard thee round, While thy steps in truth are
Free-dom, free-dom, free - dom shall not per-ish, Freedom, freedom, free, freedom
Free, free-dom, free, free-dom, free -dom shall not per-ish. Freedom, free, free-dom, free, freedom
Freedom, free-dom, free-dom shall not per-ish, Free-dom, free-dom,

Freedom shall not per - ish! Firm-ly stand, firm - ly stand,
Freedom shall not per - ish! Firm-ly stand, firm - ly stand,
Freedom shalll not per - ish! Firm-ly Firm-ly stand, Firm-ly, firm - ly stand, Firm - ly
ff
Firm - ly stand, My na - tive land, My na - tive land, My na-tive land, My na-tive land.
Firm - ly stand, My na - tive land, My na - tive land.
Firm - ly stand, My na - tive land, My na - tive, na - tive land.

APPROPRIATE TO OPENING AND CLOSING SCHOOL.

Heaven is my Home.

WM. B. BRADBURY.

1 I'm but a stran - ger here: Heaven is my home;
Earth is a des - ert drear. Heaven is my home;
Dan - gers and sor-rows stand
Round me on ev - ery hand, Heaven is my Fa - ther - land, Heaven is my home.

2 What though the tempests rage,
Heaven is my home;
Short is my pilgrimage:
Heaven is my home,
And time's wild wintry blast
Soon will be over past,
I shall reach home at last—
Heaven is my home.

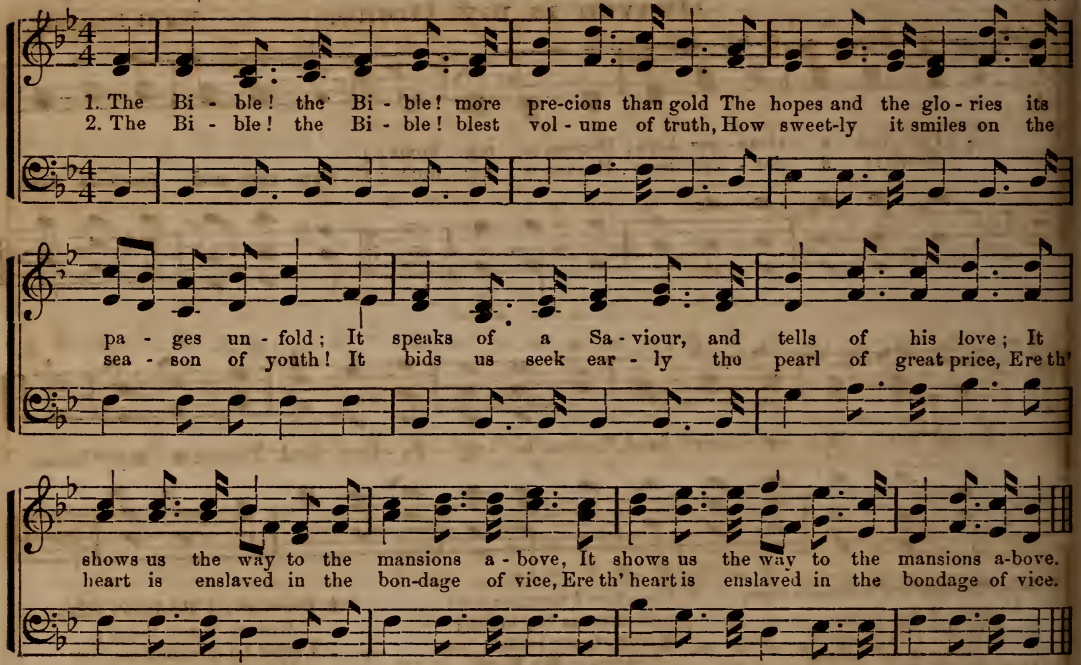
3 Therefore I murmur not:
Heaven is my home;
Whate'er my earthly lot,
Heaven is my home.
And I shall surely stand
There at my Lord's right hand:
Heaven is my Father-land—
Heaven is my home.

4 There at my Saviour's side,
Heaven is my home;
I shall be glorified—
Heaven is my home.
There are the good and blest
Those I loved most and best,
And there I too shall rest,
Heaven is my home.

"The Bible! The Bible!"

26.—*One to each.*

Wm. B. Bradbury.

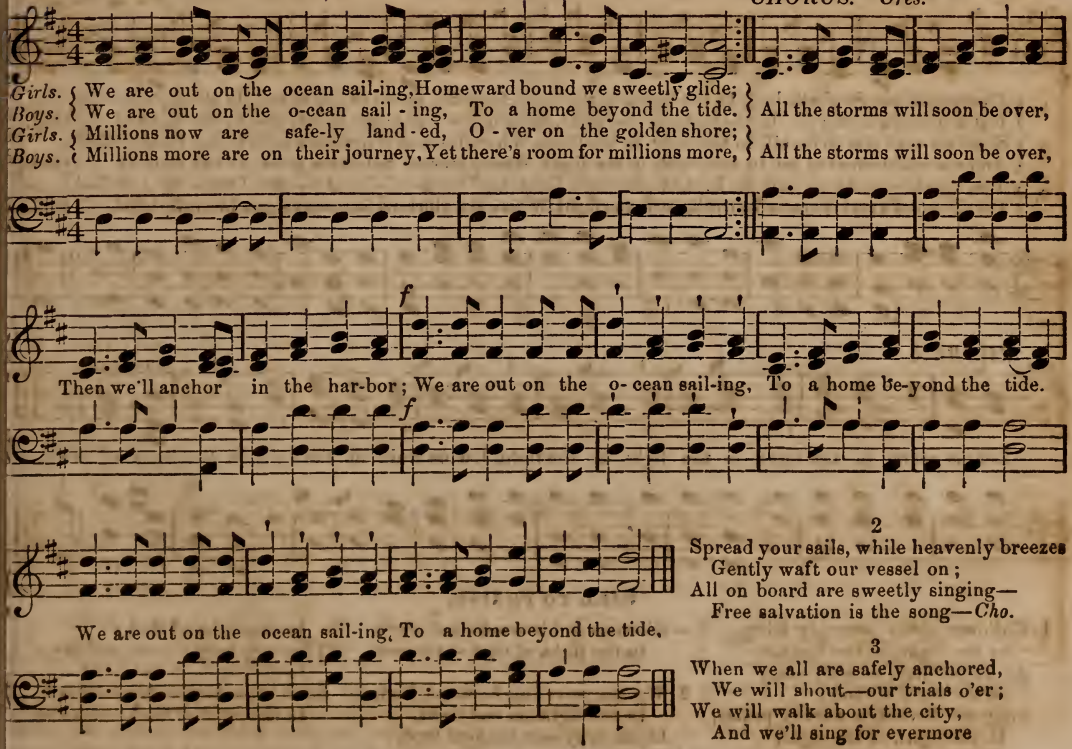

1. The Bi - ble! the Bi - ble! more pre-cious than gold The hopes and the glo - ries its
2. The Bi - ble! the Bi - ble! blest vol - ume of truth, How sweet-ly it smiles on the
pa - ges un - fold; It speaks of a Sa - viour, and tells of his love; It
sea - son of youth! It bids us seek ear - ly tho pearl of great price, Ere th'
shows us the way to the mansions a - bove, It shows us the way to the mansions a-bove.
heart is enslaved in the bon-dage of vice, Ere th' heart is enslaved in the bondage of vice.

3. The Bible! the Bible! we hail it with joy,
Its truths and its glories our tongues shall employ;
We'll sing of its triumphs, we'll tell of its worth,
And send its glad tidings afar o'er the earth.

4. The Bible! the Bible! the valleys shall ring,
And hill-tops re-echo the notes that we sing;
Our banners, inscribed with its precepts and rules,
Shall long wave in triumph, the joy of our schools.

10.—*One to each.*

WM. B. BRADBURY. From "ORIOLA."


CHORUS. Cres.
Girls. We are out on the ocean sail-ing, Homeward bound we sweetly glide;
Boys. We are out on the o-cean sail - ing, To a home beyond the tide.
All the storms will soon be over,
Girls. Millions now are safe-ly land - ed, O - ver on the golden shore;
Boys. Millions more are on their journey, Yet there's room for millions more,
All the storms will soon be over,
f
Then we'll anchor in the har-bor; We are out on the o- cean sail-ing, To a home be-yond the tide.
f
We are out on the ocean sail-ing, To a home beyond the tide.

2

Spread your sails, while heavenly breezes
Gently waft our vessel on;
All on board are sweetly singing—
Free salvation is the song—*Cho.*

3

When we all are safely anchored,
We will shout—our trials o'er;
We will walk about the city,
And we'll sing for evermore

Walk in the light.

12—*Two to a measure.*

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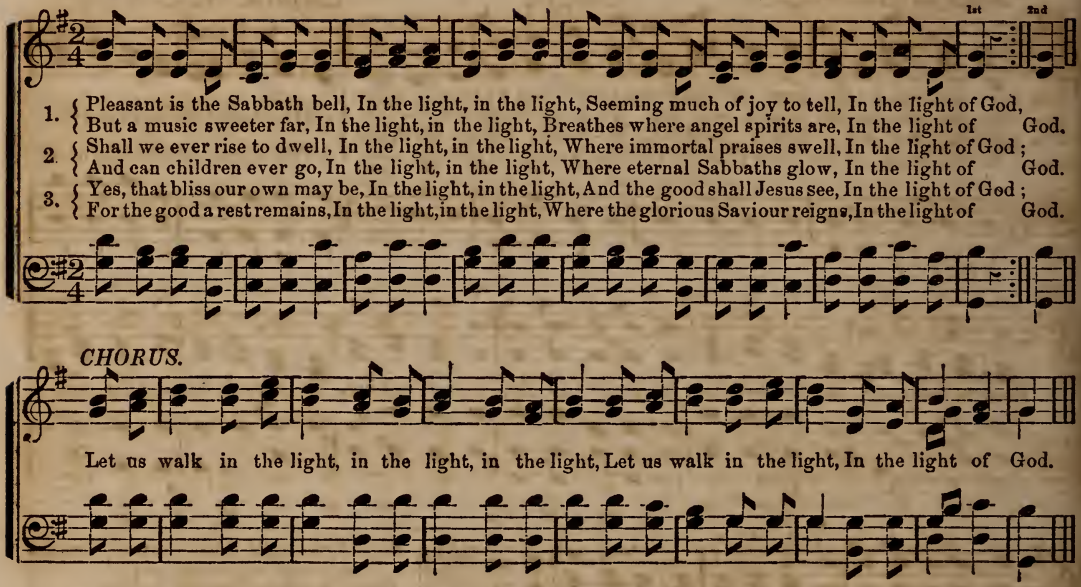
1st
2nd
1. Pleasant is the Sabbath bell, In the light, in the light, Seeming much of joy to tell, In the light of God,
But a music sweeter far, In the light, in the light, Breathes where angel spirits are, In the light of God.
2. Shall we ever rise to dwell, In the light, in the light, Where immortal praises swell, In the light of God;
And can children ever go, In the light, in the light, Where eternal Sabbaths glow, In the light of God.
3. Yes, that bliss our own may be, In the light, in the light, And the good shall Jesus see, In the light of God;
For the good a rest remains, In the light, in the light, Where the glorious Saviour reigns, In the light of God.
CHORUS.
Let us walk in the light, in the light, in the light, Let us walk in the light, In the light of God.

CALL TO PRAISE.

1 Children of the heavenly King,
In the light, in the light,
As we journey, sweetly sing,
In the light of God;
Sing our Saviour's worthy praise,
In the light, in the light,
Glorious in his works and ways,
In the light of God.—*Chorus*

2 We are traveling home to God,
In the light, in the light,
In the way our Fathers trod,
In the light of God;
They are happy now, and we,
In the light, in the light,
Soon their happiness shall see,
In the light of God.—*Chorus.*

30—*Two to each measure.*

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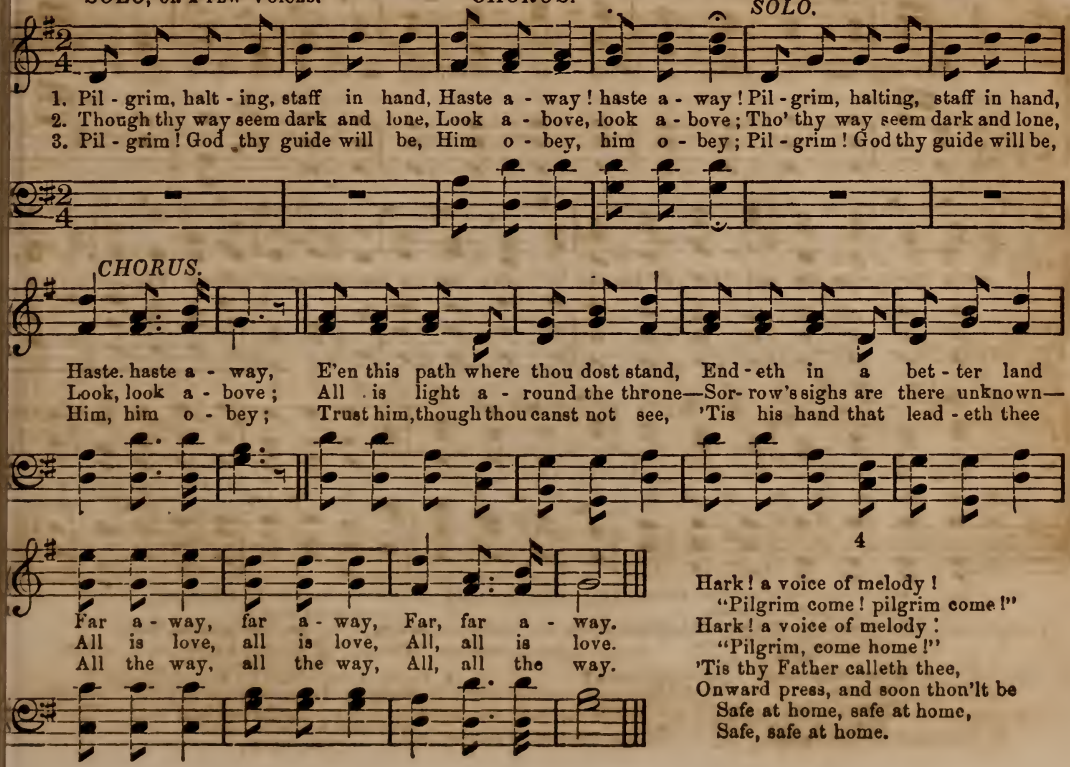

SOLO, OR A FEW VOICES.
CHORUS.
SOLO.
1. Pil - grim, halt - ing, staff in hand, Haste a - way! haste a - way! Pil - grim, halting, staff in hand,
2. Though thy way seem dark and lone, Look a - bove, look a - bove; Tho' thy way seem dark and lone,
3. Pil - grim! God thy guide will be, Him o - bey, him o - bey; Pil - grim! God thy guide will be,
CHORUS.
Haste. haste a - way, E'en this path where thou dost stand, End - eth in a bet - ter land
Look, look a - bove; All is light a - round the throne—Sor- row's sighs are there unknown—
Him, him o - bey; Trust him, though thou canst not see, 'Tis his hand that lead - eth thee
Far a - way, far a - way, Far, far a - way.
All is love, all is love, All, all is love.
All the way, all the way, All, all the way.

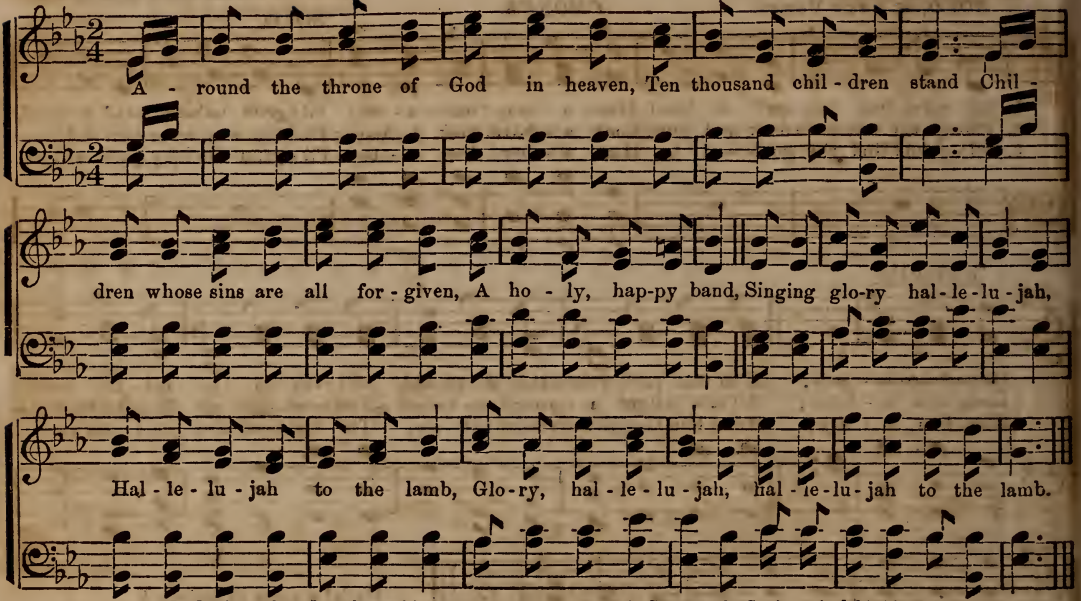
4

Hark! a voice of melody!
"Pilgrim come! pilgrim come!"
Hark! a voice of melody:
"Pilgrim, come home!"
'Tis thy Father calleth thee,
Onward press, and soon thou'lt be
Safe at home, safe at home,
Safe, safe at home.

Heaven's Hallelujahs.

16—Two to the measure.

W. B. B.


A - round the throne of God in heaven, Ten thousand chil - dren stand Chil -
dren whose sins are all for - given, A ho - ly, hap-py band, Singing glo-ry hal - le - lu - jah,
Hal - le - lu - jah to the lamb, Glo-ry, hal - le - lu - jah, hal - le - lu - jah to the lamb.

In flowing robes of spotless white,
See every one arrayed;
Dwelling in everlasting light,
And joys that never fade.
Singing, &c.

3 What brought them to that world above?
That heaven so bright and fair,
Where all is peace, and joy, and love—
How came those children there?
Singing, &c.

4 Because the Saviour shed his blood,
To wash away their sin:
Bathed in that pure and precious flood,
Behold them white and clean!
Singing, &c.

5 On earth they sought the Saviour's grace,
On earth they loved his name;
So now they see his blessed face,
And stand before the Lamb.
Singing, &c.

40—*Two to the measure*

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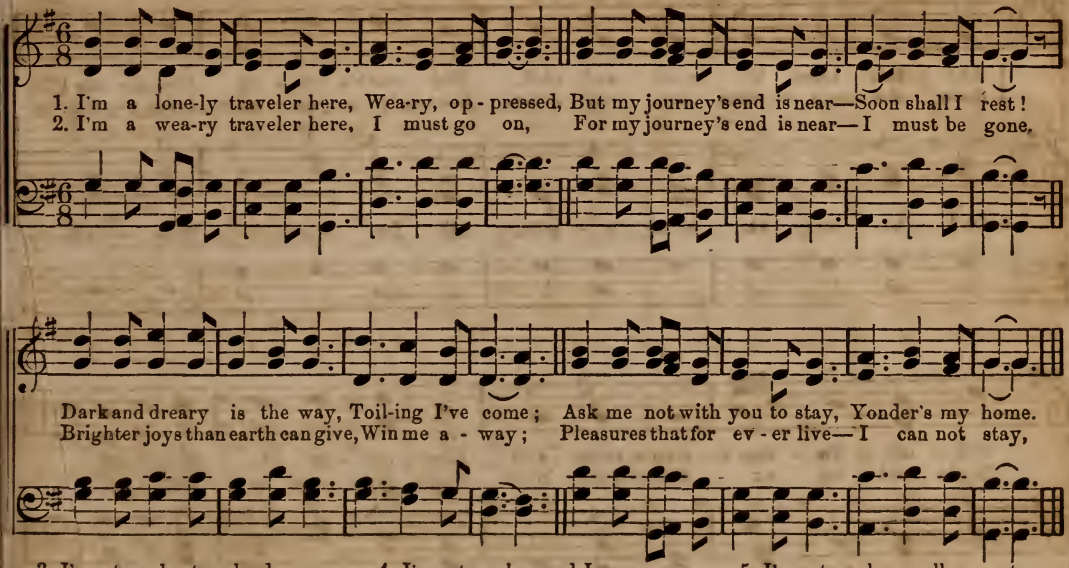

1. I'm a lone-ly traveler here, Wea-ry, op - pressed, But my journey's end is near—Soon shall I rest!
2. I'm a wea-ry traveler here, I must go on, For my journey's end is near—I must be gone.
Dark and dreary is the way, Toil-ing I've come; Ask me not with you to stay, Yonder's my home.
Brighter joys than earth can give, Win me a - way; Pleasures that for ev - er live—I can not stay,

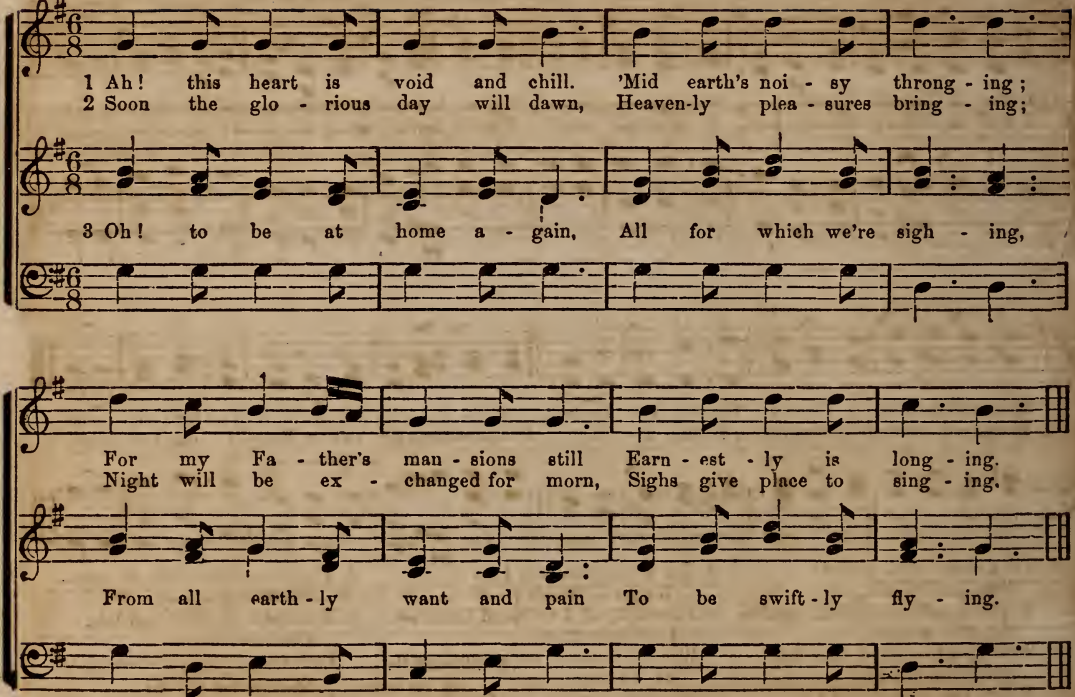
3, I'm a traveler to a land
Where all is fair,
Where is seen no broken band—
All, all are there.
Where no tear shall ever fall,
Nor heart be sad;
Where the glory is for all,
And all are glad,

4. I'm a traveler, and I go
Where all is fair;
Farewell, all I've loved below—
I must be there.
Worldly honors, hopes, and gain,
All I resign;
Welcome sorrow, grief, and pain,
If heaven be mine,

5. I'm a traveler—call me not—
Upward my way;
Yonder is my rest and lot;
I can not stay.
Farewell, earthly pleasures all,
Pilgrim I'll roam;
Hail me not—in vain you call
Yonder's my home.

Looking Home.*

Wm. B. Bradbury.


1 Ah! this heart is void and chill. 'Mid earth's noi - sy throng - ing;
2 Soon the glo - rious day will dawn, Heaven-ly plea - sures bring - ing;
3 Oh! to be at home a - gain, All for which we're sigh - ing,
For my Fa - ther's man - sions still Earn - est - ly is long - ing.
Night will be ex - changed for morn, Sighs give place to sing - ing.
From all earth - ly want and pain To be swift - ly fly - ing.

*Published in sheets, by J. P. Magee, No. 5 Cornhill, Boston.

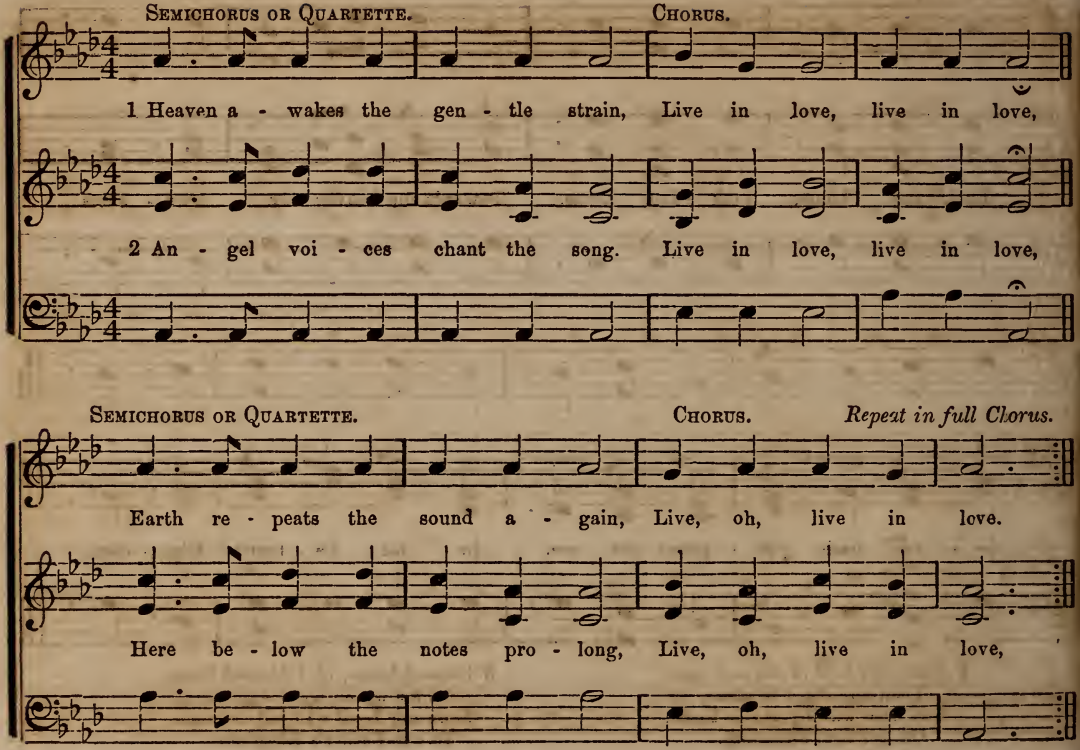
4 With this load of sin and care,
Then no longer bending,
But with waiting angels there
On our soul attending.

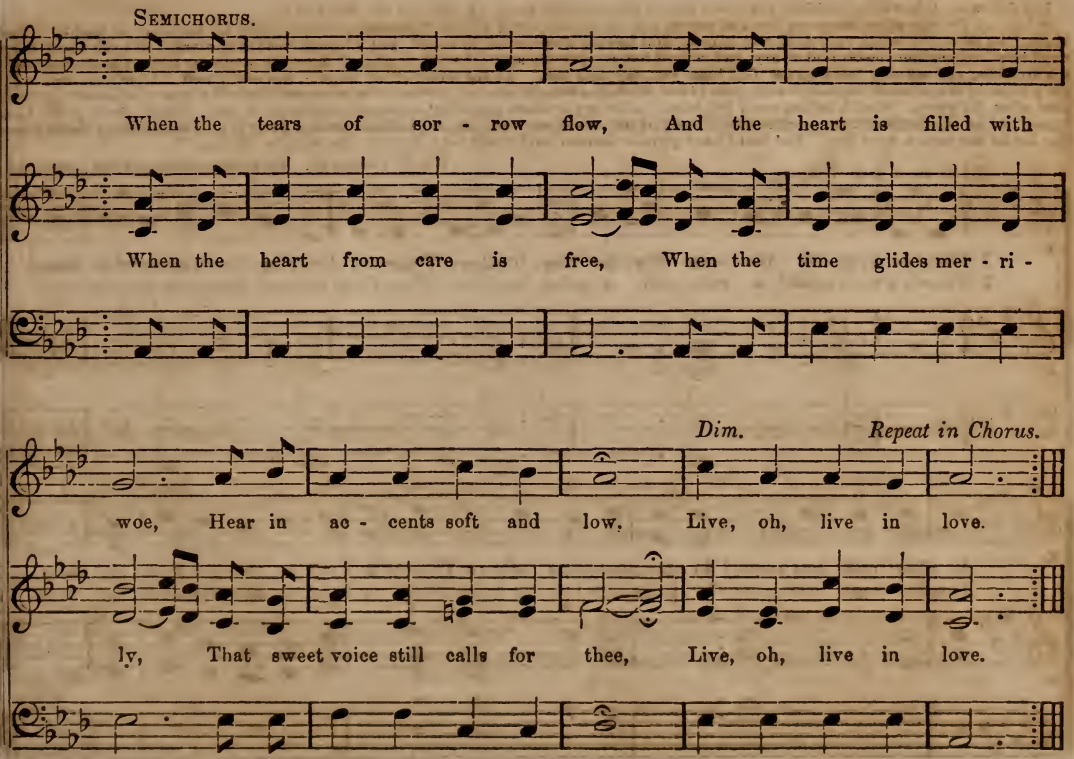
5 Blessed home, oh! blessed home,
All for which we're sighing,
Soon our Lord will bid us come.
To our Father's Kingdom.

13—*One to each*

Live in Love.

WM. B. BRADBURY.


SEMICHORUS OR QUARTETTE.
CHORUS.
1 Heaven a - wakes the gen - tle strain, Live in love, live in love,
2 An - gel voi - ces chant the song. Live in love, live in love,
SEMICHORUS OR QUARTETTE.
CHORUS.
Repeat in full Chorus.
Earth re - peats the sound a - gain, Live, oh, live in love.
Here be - low the notes pro - long, Live, oh, live in love,

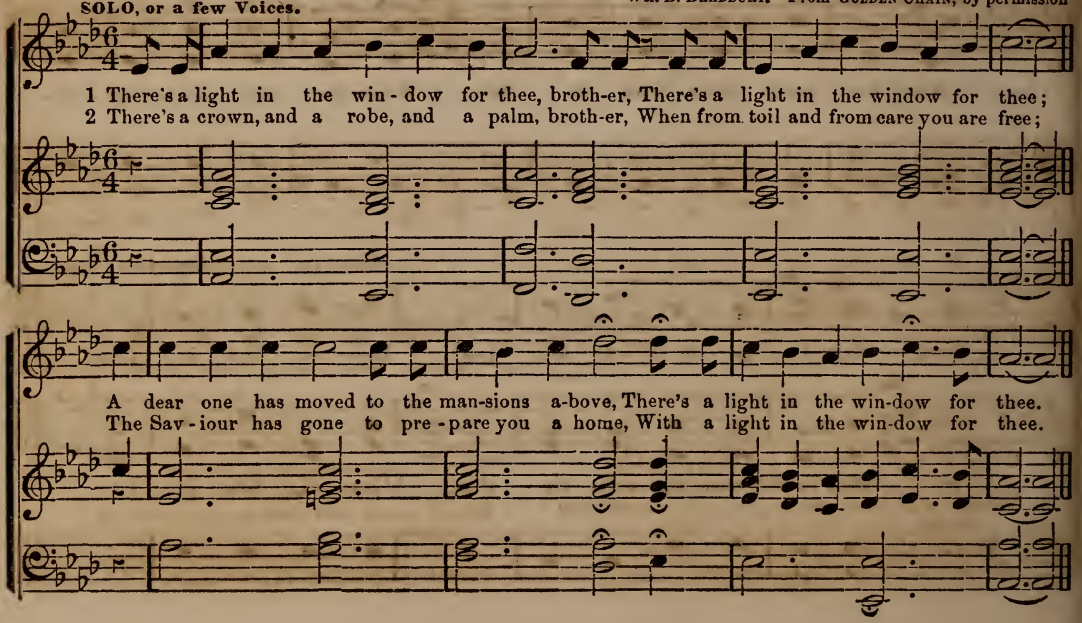

Semichorus.
When the tears of sor - row flow, And the heart is filled with
When the heart from care is free, When the time glides mer - ri -
Dim.
Repeat in Chorus.
woe, Hear in ac - cents soft and low. Live, oh, live in love.
ly, That sweet voice still calls for thee, Live, oh, live in love.

A light in the Window. (SONG AND CHORUS,)

The following interesting incident has given rise to the beautiful song, "A Light in the Window."

A boy, at the age of twelve years, worked out by the day to support a widowed mother, carrying home his earnings at night. "One night," he says. "it being very dark and muddy, and having three miles to travel, and a heavy bundle to carry, I did not reach home until late: my mother, feeble and weary, had retired, but she quickly aroused when she heard my voice, and soon met me at the door, with a warm kiss, and warmer tears, and a 'God bless you, my dear boy.' As she received my bundle, she exclaimed, 'After this, my son, I'll set a light in the window for you:' and, true to her word, the bright light in the window appeared, and Oh! how it cheered my heart ever after, for years. Health failing me, I left home, (after my brothers could help mother), and went to sea. When three years from home, and on the Pacific Ocean, mother died: but just before she expired, she said to those around her, 'O give Edward my dying blessing, for he has been a good boy. Tell him I have gone to Heaven, and I will set a light in the window for him.'"

WM. B. BRADBURY. From GOLDEN CHAIN, by permission


SOLO, or a few Voices.
1 There's a light in the win - dow for thee, broth-er, There's a light in the window for thee;
2 There's a crown, and a robe, and a palm, broth-er, When from toil and from care you are free;
A dear one has moved to the man-sions a-bove, There's a light in the win-dow for thee.
The Sav - iour has gone to pre - pare you a home, With a light in the win-dow for thee.

CHORUS.
A man - sion in heav - en we see, And a light in the win - dow for thee;
A man - sion in heav - en we see, And a light in the win-dow for thee.

3.

O watch, and be faithful, and pray, brother,
All your journey o'er life's troubled sea,
Though afflictions assails you, and storms beat severe,
There's a light in the window for thee
Chorus.—A mansion in heaven, &c.

4.

Then on, perseveringly on, brother,
Till from conflict and suffering free,
Bright angels now beckon you over the stream.
There's a light in the window for thee,
Chorus.—A mansion in heaven, &c.

Saviour at thy footstool bending. 8s, 7s & 4s.

WM. B. BRADBURY. From the ORIOLA, by permission.

Slow and gentle.
1
2
1 Saviour, at thy footstool bend-ing, We a youthful band appear;
May our grateful songs as-cend-ing, Reach and please thy gracious ear: Thus to praise thee, thus to
praise thee, Make and keep our hearts sincere. Thus to praise thee, thus to praise thee, Make and keep our hearts sincere.

2 No harsh words of indignation
Drive this little flock from thee;
Gentle is thy invitation:
"Suffer them to come to me."
Dearest Saviour,
Let us each thy kingdom see.

3 Take us, then, thou kind Protector,
Keep us by thy watchful care;
Be our Shepherd, Friend, Director:
In thy arms of mercy bear,
Guide to glory:
We shall dwell in safety there.

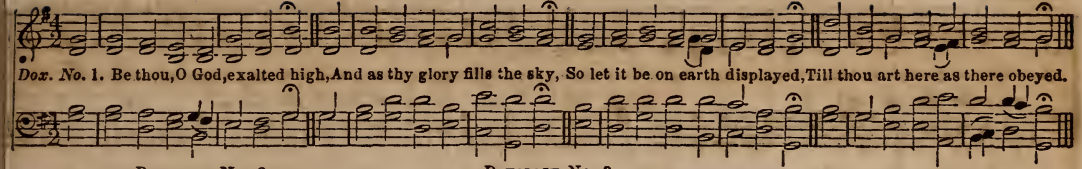
Love for School. 8s, 7s & 4s.

1 Yes, my school, I dearly love thee,
Here I meet with friends most dear;
None to scorn or feel above me,
None to dread with slavish fear;
And the teachers
Kindly all my lessons hear.

2 Here I learn of richer treasures
Than the mines of earth afford:
Earthly friends and earthly pleasures
Shall not keep me from the Lord:
Precious lessons
Here are spoken from His word.

3 Yet my heart is filled with wonder:
Parents, teachers, can you tell
Why neglected many wander,
When so near the school they dwell!
Oh! invite them,
They will love the school so well.

4 I will go and tell those children,
There is room for them and me,
And to school will straightway bring them,
If persuaded they will be.
I am thankful
That my friends invited me.


Dox. No. 1. Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth displayed, Till thou art here as there obeyed.

DOXOLOGY No. 2.

Praise God, from whom all blessings flow ;
Praise him, all creatures here below ;
Praise him above, ye heavenly host,
Praise Father, Son, and Holy Ghost.

DOXOLOGY No. 3.

1 From all that dwell below the skies,
Let the Creator's praise arise ;
Let the Redeemer's name be sung,
Through every land, by every tongue.

2 Eternal are thy mercies, Lord !
Eternal truth attends thy word ;
Thy praise shall sound from shore to shore,
Till suns shall rise and set no more.

A MORNING SONG. L. M.

"Unto thee have I cried, O Lord : and in the morning shall my prayer come before thee."—Ps. lxxxviii, 13.

1 ARISE, my soul, with rapture rise,
And, filled with holy love, adore
The almighty Sovereign of the skies,
Whose mercy lends me one day more.

2 And may this day, indulgent Power,
Not idly pass, nor fruitless be ;
But may each swiftly flying hour
Still nearer bring my soul to thee.

3 And wilt thou deign to lend an ear,
When I, a sinful mortal, pray ?
Yes, boundless Goodness, thou wilt hear,
Nor cast the meanest wretch away.

4 Then let me serve thee all my days,
And may my zeal with years increase :
For pleasant, Lord, are all thy ways,
And all thy paths are paths of peace.

THE NOBLEST RESOLUTION. L. M.

"As for me and my house, we will serve the Lord.—Joshua, xxiv. 15.

1 MAY I resolve, with all my heart,
With all my powers, to serve the Lord ;
Nor from his precepts e'er depart,
Whose service is a rich reward.

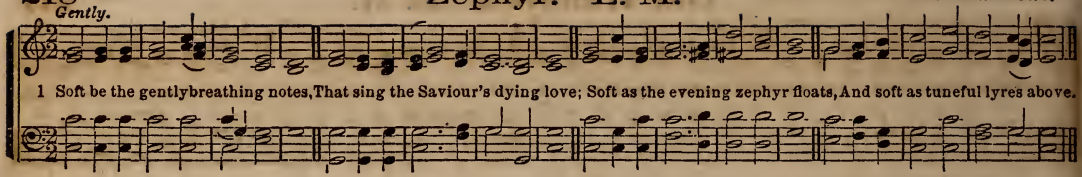
2 Oh ! be his service all my joy !—
Around let my example shine,
Till others love the blest employ,
And join in labors so divine.

3 Be this the purpose of my soul,
My solemn, my determined choice,
To yield to his supreme control,
And in his kind commands, rejoice.

4 Oh ! may I never faint nor tire,
Nor wandering leave his sacred ways ;
Great God ! accept my soul's desire,
And give me strength to live thy praise.

Zephyr. L. M.

Wm. B. Bradbury.


Gently.
1 Soft be the gentlybreathing notes,That sing the Saviour's dying love; Soft as the evening zephyr floats,And soft as tuneful lyres above.

2 Soft as the morning dews descend,
While warbling birds exulting soar;
So soft to our almighty Friend
Be every sigh our bosoms pour.

3 Pure as the sun's enlivening ray,
That scatters life and joy abroad;
Pure as the lucid orb of day,
That wide proclaims its Maker, God.

God our Father. L. M.

"Whosoever shall not receive the kingdom of God as a little child, he shall not enter therein."—Mark x. 15.

1 Great God! and wilt thou condescend
To be my Father and my friend?
I but a child, and thou so high,
The Lord of earth, and air, and sky!

2 Art thou my Father?—Let me be
A meek, obedient child to thee;
And try, in every deed and thought,
To serve and please thee as I ought.

3 Art thou my Father?—I'll depend
Upon the care of such a friend;
And only wish to do and be
Whatever seemeth good to thee.

4 Art thou my Father?—Then, at last,
When all my days on earth are past,
Send down, and take me, in thy love,
To be thy better child above.

Christian Friendship. L. M.

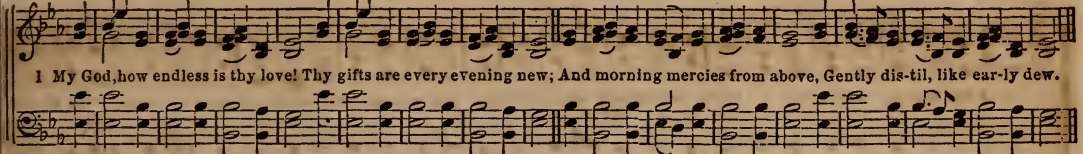
1 How blest the sacred tie that binds,
In sweet communion, kindred minds!
How swift the heavenly course they run,
Whose hearts, whose faith, whose hopes, are one.

2 To each the soul of each how dear!
What jealous love, what holy fear!
How doth the generous flame within
Refine from earth and cleanse from sin!

3 Their streaming tears together flow
For human guilt and human woe;
Their ardent prayers together rise,
Like mingling incense to the skies.

4 Nor shall the glowing flame expire,
When dimly burns frail nature's fire;
Then shall they meet in realms above,
A heaven of joy, a heaven of love.

Gratitude. L. M.


1 My God, how endless is thy love! Thy gifts are every evening new; And morning mercies from above, Gently dis-til, like ear-ly dew.

2 Thou spread'st the curtains of the night,
Great Guardian of my sleeping hours!
Thy sovereign word restores the light,
And quickens all my drowsy powers.

3 I yield my powers to thy command;
To thee I consecrate my days;
Perpetual blessings, from thy hand,
Demand perpetual songs of praise.

Christ's Invitation. L. M.

"If any man thirst, let him come unto me and drink.—John vii. 37.

1 "Come hither, all ye weary souls,
Ye heavy-laden sinners, come;
I'll give you rest from all your toils,
And raise you to my heavenly home.

2 "They shall find rest that learn of me:
I'm of a meek and lowly mind:
But passion rages like the sea,
And pride is restless as the wind.

3 "Blest is the man whose shoulders take
My yoke, and bear it with delight,
My yoke is easy to his neck,
My grace shall make the burden light."

4 Jesus, we come at thy command;
With faith, and hope, and humble zeal,
Resign our spirits to thy hand,
To mould and guide us at thy will.

Thanks for the Light. L. M:

1 O God! I thank thee that the night
In peace and rest has passed away.
And that I see my Father's smile,
In this fair light that makes it day,

2 Be thou my guide, and let me live
As under thy all-seeing eye;
Supply my wants, my sins forgive,
And make me happy when I die.

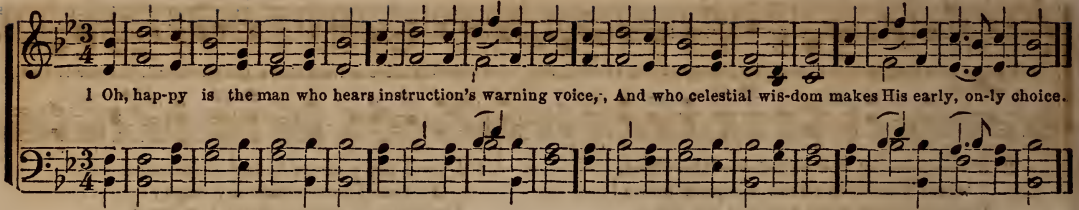
Song of Gratitude and Praise, L. M.

1 God of my life! through all my days
My grateful powers shall sound thy praise;
The song shall wake with opening light,
And warble to the silent night.

2 When anxious cares would break my rest,
And griefs would tear my throbbing breast,
Thy tuneful praises, raised on high,
Shall check the murmur and the sigh.

Balerma. C. M.

Ascribed to R. Simson, Scotland.



2 For she hath treasures greater far,
Than east and west unfold,
And her rewards more precious are
Than all their stores of gold

3 She guides the young with innocence
In pleasure's paths to tread;
A crown of glory she bestows
Upon the hoary head.

Scholar's Prayer. C. M.

1 O that the Lord would teach my tongue
The heavenly song to raise;
O that the Lord my heart would fill
With love, and joy, and praise!

2 O that the Lord my steps would guide
In paths of righteousness;
O that the Lord my lips would teach
His ways and works to bless!

3 O that the Lord would give me faith,
The blessed Christ to see;
O that he now would give me grace,
That I to him may flee!

4 O that the Lord would make me know
The riches of his grace;
Then should I live and please him too,
And dying see his face.

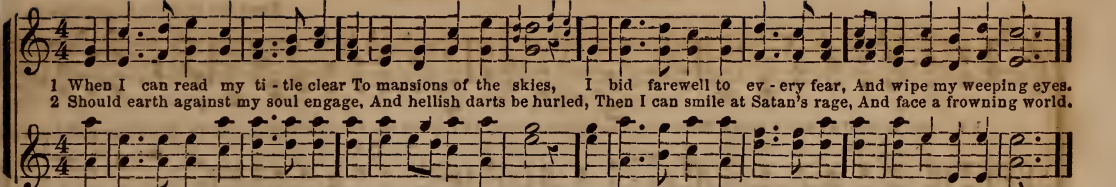
God Everywhere. C. M.

"Thou compassest my path and my lying down, and are acquainted with all my ways. For there is not a word on my tongue, but lo, O Lord, thou knowest it altogether."—Ps. 139. 3, 4.

1 In all my vast concerns with thee,
In vain my soul would try
To shun thy presence, Lord, or flee
The notice of thine eye.

2 Thine all-surrounding sight surveys
My rising and my rest;
My public walks, my private ways,
And secrets of my breast.

3 My thoughts lie open to the Lord,
Before they're formed within;
And ere my lips pronounce the word,
He knows the sense I mean.


1 When I can read my ti - tle clear To mansions of the skies, I bid farewell to ev - ery fear, And wipe my weeping eyes.
2 Should earth against my soul engage, And hellish darts be hurled, Then I can smile at Satan's rage, And face a frowning world.
Cho. I want to go, I want to go, I want to go there too, I want to go where Je - sus is, I want to go there too.

3 Let cares like a wild deluge come,
And storms of sorrow fall—
May I but safely reach my home,
My God, my heaven, my all. *Chorus.*

4 There shall I bathe my weary soul
In seas of heavenly rest,
And not a wave of trouble roll
Across my peaceful breast. *Chorus.*

A Morning Song. C. M.

"I will sing of thy power; yea, I will sing aloud of thy mercy in the morning."—Ps. 59 : 16.

1 God of my life! my morning song
To thee I cheerful raise:
Thy acts of love 'tis good to sing,
And pleasant 'tis to praise,

2 Preserved by thine almighty arm,
I passed the shades of night,
Serene, and safe from every harm,
To see the morning light.

3 Oh! let the same almighty care
Through all this day attend;
From every danger—every snare
My heedless steps defend,

4 Smile on my minutes as they roll,
And guide my future days;
And let thy goodness fill my soul
With gratitude and praise.

The Mercy Seat. C. M.

"I have trusted in thy mercy; my heart shall rejoice in thy salvation."—Ps. 13 . 5.

1 Dear Father! to thy mercy seat
My soul for shelter flies:
'Tis here I find a safe retreat,
When storms and tempests rise.

2 My cheerful hope can never die,
If thou, my God! art near;
Thy grace can raise my comforts high,
And banish every fear,

3 My great Protector, and my Lord!
Thy constant aid impart;
Oh! let thy kind, thy gracious word
Sustain my trembling heart.

4 Oh! never let my soul remove
From this divine retreat,
Still let me trust thy power and love,
And dwell beneath thy feet.

La Mira. C. M.

WM. B. BRADBURY.

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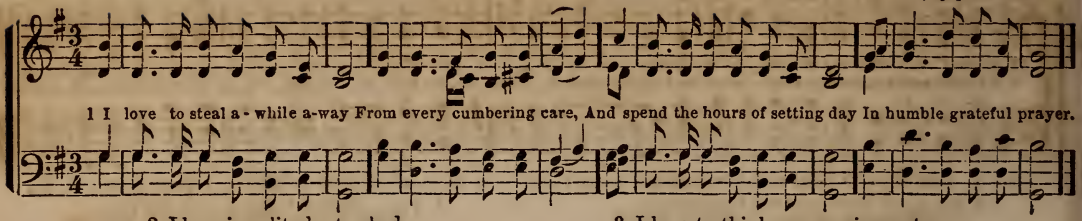


2 I love in solitude. to shed
The penitential tear;
And all his promises to plead,
When none but God is near.

3 I love to think on mercies past,
And future good implore;
My cares and sorrows all to cast
On him whom I adore.

HABITUAL DEVOTION. C. M.

1 While thee I seek, protecting Power,
Be my vain wishes stilled;
And may this consecrated hour
With better hopes be filled.

2 Thy love the power of thought bestowed;
To thee my thoughts would soar;
Thy mercy o'er my life has flowed—
That mercy I adore.

3 In each event of life, how clear
Thy ruling hand I see;
Each blessing to my soul more dear,
Because conferred by thee.

4 In every joy that crowns my days,
In every pain I bear;
My heart shall find delight in praise,
Or seek relief in prayer.

PRAYER. C, M.

1 Prayer is the burden of a sigh,
The falling of a tear;
The upward glancing of an eye,
When none but God is near.

2 Prayer is the simplest form of speech,
That infant lips can try;
Prayer is the loftiest strains that reach
The Majesty on high

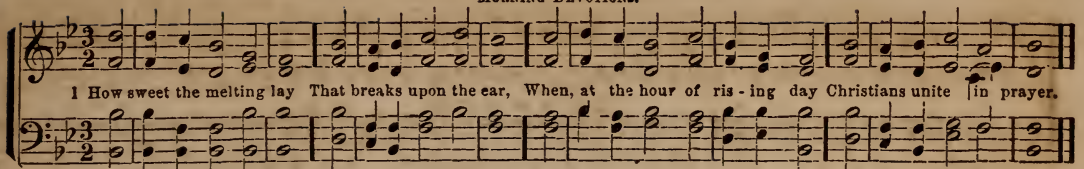
3 Prayer is the contrite sinner's voice,
Returning from his ways;
While angels in their songs rejoice,
And say, "Behold, he prays."

4 O thou, by whom we come to God,
The life, the truth, the way,
The path of prayer thyself hath trod,
Lord, "teach us how to pray."

State Street. S. M.

J. C. Woodman.

Morning Devotions.



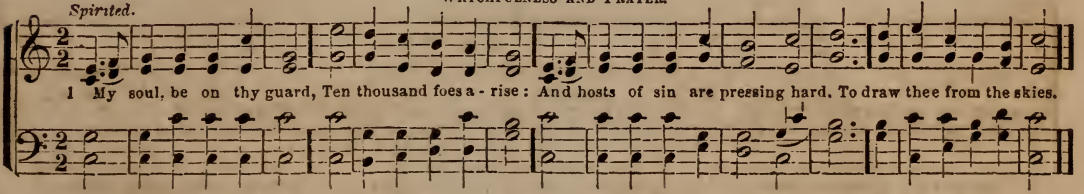
2 The breezes waft their cries,
Up to Jehovah's throne:
He listens to their bursting sighs,
And sends his blessings down.

3 So Jesus rose to pray,
Before the morning light;
Once on the chilling mount did stay,
And wrestle all the night.

Laban. S. M.

Dr. L. Mason, 1830.

Watchfulness and Prayer.



2 Oh! watch, and fight, and pray;—
The battle ne'er give o'er;
Renew it boldly every day,
And help divine implore.

3 Ne'er think the victory won,
Nor lay thine armor down;
Thine arduous work will not be done
Till thou obtain thy crown.

Morning Mercies. S. M.

1 Awake! my heart, awake!
Thy gracious God to praise;
Who condescends such care to take,
And lengthen out my days.

2 While some have passed the night
In restlessness and pain;
I rise in health to see the light,
And seek the Lord again.

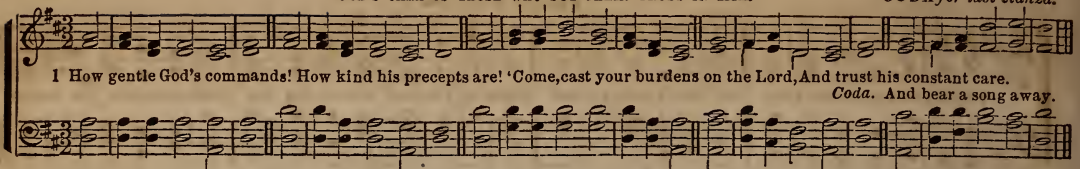
3 This day will many die!
This hour what numbers go!
What if my soul be called to fly,
And I that change should know!

4 Lord, come, and be my guide
Through this uncertain space;
Keep me for ever near thy side,
And grant me still thy grace.

Lottie. S. M.

GOD'S CARE OF THOSE WHO PUT THEIR TRUST IN HIM.

CODA for last stanza.


1 How gentle God's commands! How kind his precepts are! 'Come, cast your burdens on the Lord, And trust his constant care.
Coda. And bear a song away.

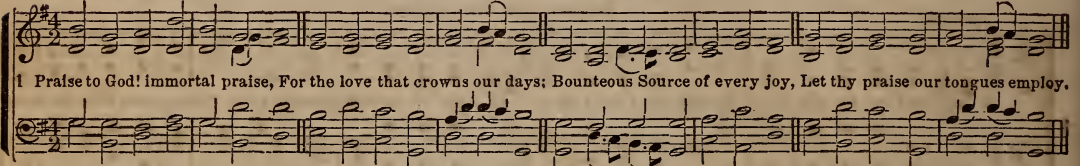
2 His bounty will provide,
His saints securely dwell;
That hand which bears creation up,
Shall guard his children well.

3 Why should this anxious load
Press down your weary mind?
O seek your heavenly Father's throne,
And peace and comfort find.

4 His goodness stands approved,
Unchanged from day to day;
I'll drop my burden at his feet,
And bear a song away.

Nuremberg. 7s.

PRAISE TO GOD FOR HIS MERCIES.


1 Praise to God! immortal praise, For the love that crowns our days; Bounteous Source of every joy, Let thy praise our tongues employ.

2 All that Spring, with bounteous hand,
Scatters o'er the smiling land—
All that lib'ral Autumn pours
From her rich, o'erflowing stores;

3 These to that dear Source we owe,
Whence our sweetest comforts flow,
These, through all my happy days,
Claim my cheerful songs of praise.

4 Lord, to thee my soul would raise
Grateful, never-ending praise;
And when every blessing's flown,
Love thee for thyself alone.

THE ACCEPTABLE WORSHIP:

The acceptable Worship.

1 Lord, what offerings shall we bring,
At thine altars when we bow?
Hearts, the pure, unsullied spring,
Whence the kind affections flow:

2 Soft compassion's feeling soul,
By the melting eye expressed;
Sympathy, at whose control
Sorrow leaves the wounded breast.

3 Willing hands to lead the blind,
Heal the wounded, feed the poor:
Love, embracing all our kind;
Charity, with liberal store.

A Funeral Hymn. 8s & 7s.
MOUNT VERNON.

1 Sister, thou wast mild and lovely,
Gentle as the summer breeze:
Pleasant as the air of evening,
When it floats among the trees.

2 Peaceful be thy silent slumber,
Peaceful in the grave so low;
Thou no more wilt join our number,
Thou no more our songs shalt know.

3 Dearest sister, thou hast left us,
Here thy loss we deeply feel:
But 'tis God that hath bereft us,
He can all our sorrows heal.

4 Yet again we hope to meet thee,
When the day of life has fled:
Then in heaven with joy to greet thee,
Where no farewell tear is shed.

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